

Authentic **GUITAR-TAB** Edition
Includes Complete Solos™

KID ROCK

☆ The History of Rock ☆



**PARENTAL
ADVISORY
EXPLICIT LYRICS**



KID ROCK

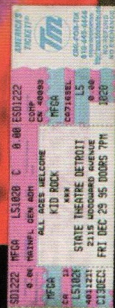
★ The History of Rock ★

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INTRO

Words and Music by
R.J. "KID ROCK" RITCHIE

Freely

Moderately ♩ = 112

Intro:

N.C.
w/vocal recitation **3**

Cm
Piano

3

Elec. Gtr. 1

mf
w/wah

8 8
5 5

Verse:

Piano cont. simile

Spoken: Several years ago deep on the

Elec. Gtr. 1 Rhy. Fig. 1

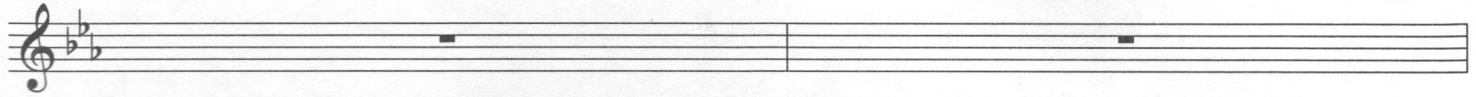
8 8 8 8 8 8
5 5 5 5 5 5

west side at Detroit I reigned solely with the old and new school rules of hip-hop.

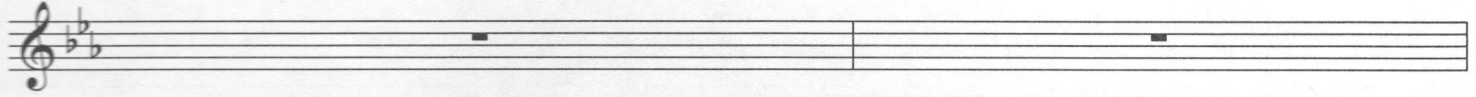
end Rhy. Fig. 1

8 8 8 8 8 8 8 8 8 8 8 8
5 5 5 5 5 5 5 5 5 5 5 5

w/Rhy. Fig. 1 (Elec. Gtr. 1) 3 times, simile



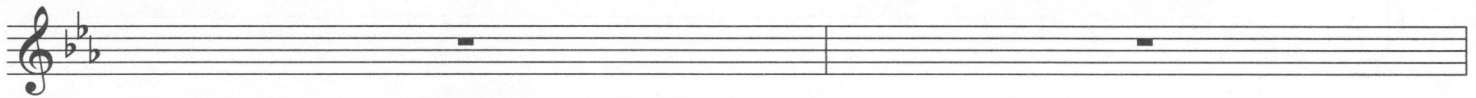
Down by law, west chillin' my DJ Jay's Keith Kresh.



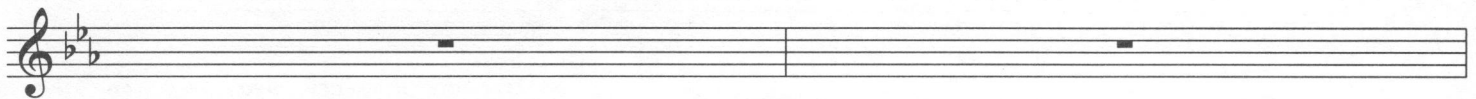
Rockin' microphones and turntables day by day,



and night by night. But still the force was not complete,



that's when we met a home - boy by the name of Kid Rock.

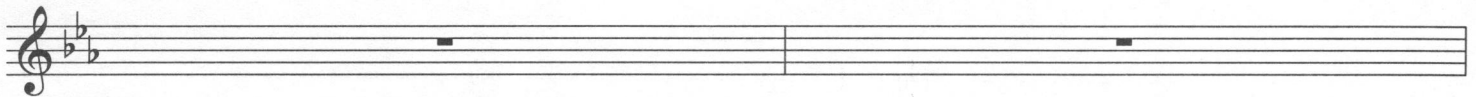


Others had doubts and lied because he was white.



But I knew what time it was so I put him behind the tables and this is all he had to

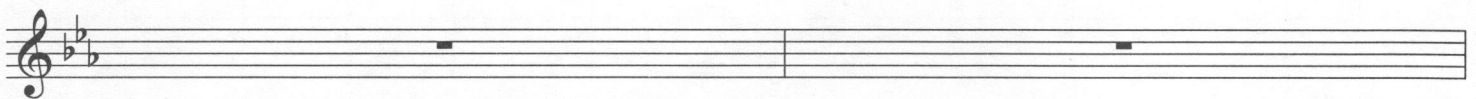
w/Rhy. Fig. 1 (Elec. Gtr. 1) 1st 2 meas. only



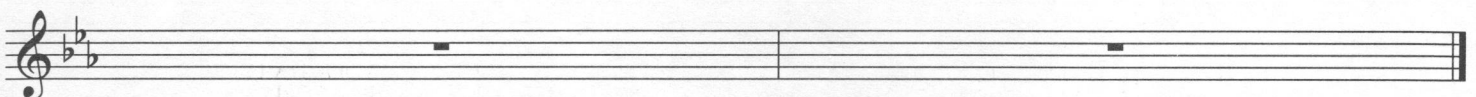
say...

Freely

Piano tacet
Elec Gtr. 1 tacet
N.C.



"F***, f***, f***, f***, f***, f***,



f*** it all." "This is the history of rock."

AMERICAN BAD ASS

Words and Music by
R.J. "KID ROCK" RITCHIE,
JAMES HETFIELD and LARS ULRICH

All gtrs. w/dropped D tuning:

⑥=D

Moderate rock ♩ = 84

Intro:

G5

A♭5

G5

w/vocal recitation

The musical score is written for guitar in 4/4 time. It features three systems of notation: standard guitar staff, electric guitar staff (Elec. Gtr.), and tablature (TAB). The key signature is one sharp (F#). The tempo is moderate rock at 84 beats per minute. The score includes various musical notations such as chords (G5, A♭5), dynamics (f), and effects (w/dist.). The tablature is written for a six-string guitar with a dropped D tuning (⑥=D). The score includes a vocal recitation section with the lyrics "Are you scared?".

System 1:

- Guitar staff: Chords G5, A♭5, G5.
- Elec. Gtr. staff: (w/dist.) f P.M.-----1
- TAB: 5 5 5 5 6 6 5 5 9 8

System 2:

- Guitar staff: Chords A♭5, G5, A♭5.
- Elec. Gtr. staff: P.M.-----1
- TAB: 6 6 5 5 5 5 6 6

System 3:

- Guitar staff: Chords G5, A♭5, N.C. (No Chord).
- Lyrics: Are you scared?
- TAB: 5 5 9 8 6 6

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"American Bad Ass" contains samples from
"Sad But True" by James Hetfield and Lars Ulrich
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Verse 1 & 2:

D5



1. Dev - il with - out_ a cause_ and I'm back with a bea-ver hat_ and Ben Da - vis slacks_ Thir-ty
 *Elec A C/ D_ C and ZZ Top, both C. Fist Beast-ies and the kings of rock.

*Elec

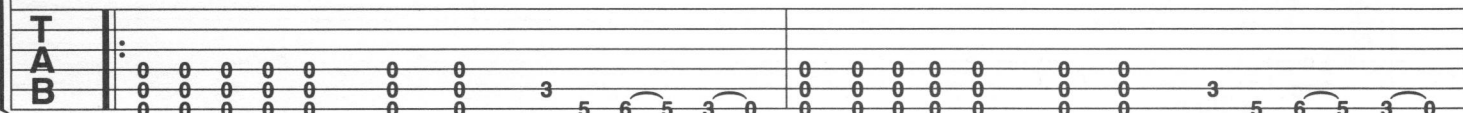
Gtr. 1

Rhy. Fig. 1



P.M.-----

P.M.-----



*Elec. Gtr. 1 simile 2nd time.



pack of Stroh's, - thir - ty pack of hos.____
 Sky - nyrd, Se - gar, Limp, Korn, and Stones, -

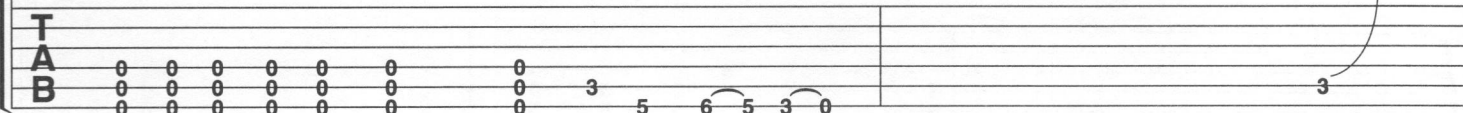
No Ro - gaine in the pro - pane fuzz. The
 Da - vid Al - len Cole with No Show Jones.

end Rhy. Fig. 1



P.M.-----

1/4



1/4

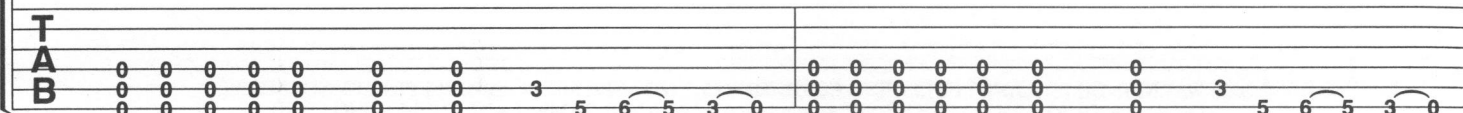


cho - sen one, - I'm the liv-ing proof_ with the gift of gab_ from the cit - y of truth. I
 Pass that bot-tle a-round, got the rock from De - troit, soul from Mo - town. The



P.M.-----

P.M.-----



w/Fill 1 (Elec. Gtr. 2)

why, why, why, why. } Oh, _____ they call me

Flash, Flash, Flash, Flash. }

end Rhy. Fig. 2

1/4

1/4

TAB

3 5 3 5 5 12

Chorus:

D5

cow - boy, I'm a sing-er in black. So throw a fin-ger in the air, let me see where you're at. Say,

Elec.
Gtr. 3

TAB

Elec.
Gtr. 1

Rhy. Fig. 3

P.M.-----| P.M.-----|

TAB

0 0 0 0 0 0 0 0 3 5 6 5 3 0 0 0 0 0 0 0 0 0 3 5 6 5 3 0

Elec. Fill 1
Gtr. 2

mf

TAB

10 10 10 10 10 10 10

7 7 7 7 7 7 7

“Hey, hey.” Let me hear where you’re at. Say, “Hey, hey.” I’m giv-in’ it back_ so say,

f

TAB

P.M. -----

P.M. -----

TAB

“Hey, hey.” Show me some mad_ when you say, “Hey, hey, hey, hey.”

TAB

P.M. -----

TAB

N.C. o

1. 2.

Ahh! Jack! 2. I like Jack!

end Rhy. Fig. 3

TAB

Freely w/vocal recitation
All gtrs. tacet
N.C.

Interlude:
Dbl. time ♩ = 168
D5 F5 D5

5

Elec Gtr. 1

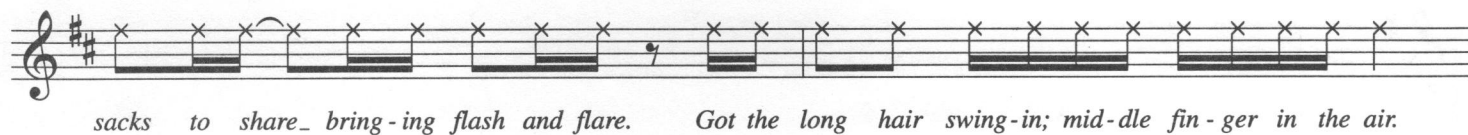
5

TAB

Play 3 times

F5 D5 F5 D5 F5 D5 F5 D5 Eb5

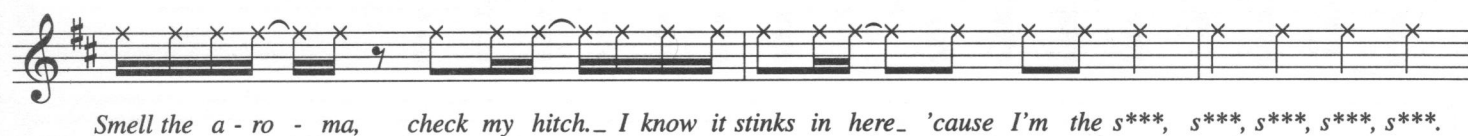
TAB



w/Rhy. Fig. 1 (Elec. Gtr. 1) 1st 3 meas. only

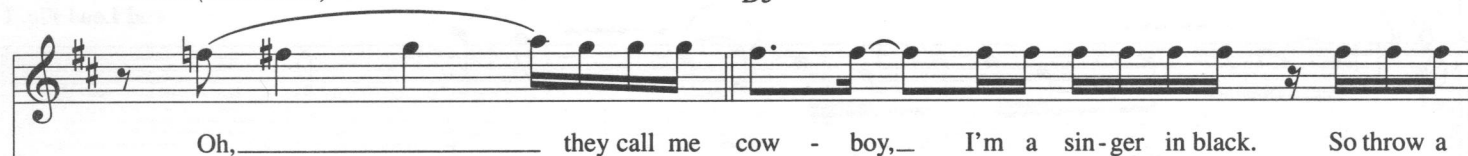


w/Rhy. Fig. 2 (Elec. Gtr. 1)

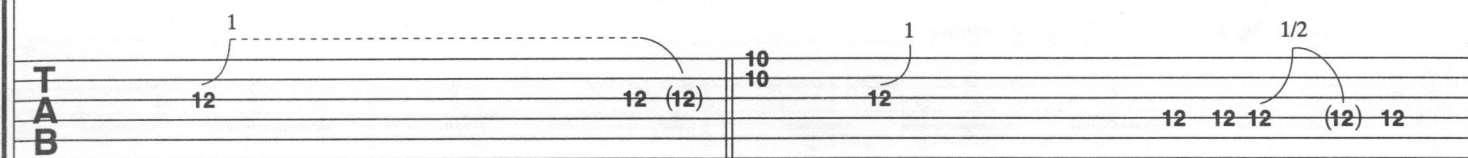


Chorus:
w/Rhy. Fig. 3 (Elec. Gtr. 1)
D5

w/Fill 1 (Elec. Gtr. 2)



Elec.
Gtr. 3



fin-ger in the air, let me see where you're at. Say, "hey, hey." Let me hear where you're at. Say,

TAB 12 12 12 12 10 12 (12)10 12 10 12 12 12 12 10 12 (12)10 12 10

"Hey, hey." I'm giv - in' it back__ so say, "Hey, hey" Show me some mad__ when you say,

TAB 5 5 3 5 3 5 5 3 5 5 (5) 3 5 5 5 8 8 10 12 10

N.C.

"Hey, hey, hey, hey."

TAB 12 12 10 12 12 12 12 12 12

w/Rhy. Fig. 3 (Elec. Gtr.) meas. 5 & 6 only, 3 times

D5

Ahh! Uh, uh. I'm a cow - boy, _ bad ass in black _ sing - in',

TAB: 12 12 10 12 10 12 12 (12)

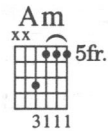
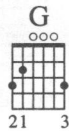
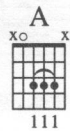
"Hey, hey, hey, hey." From side to side, _ from front to back, _ say,

TAB: 12 12 10 12 10 12 10 12 12 12 12 (12) 10

"Hey, hey, hey, hey." I put De - troit cit - y back on the map sing - in',

TAB: 10/12 12 12 14 13 13 15 13 15 (15) 15 13 15 13 13 15 13 15 13

PRODIGAL SON



Words and Music by
R.J. "KID ROCK" RITCHIE
and CHRIS PETERS

Moderately slow rock ♩ = 72

Intro:

Elec. A
Gtr. 1 Rhy. Fig. 1

Guit. 1 Rhyth. Fig. 1

Just all me

Elec. Gtr. 2

mf

grad. bend

TAB

5 (7)

5 (8)

8

end Rhy. Fig. 1

[illegible]

G D A

all that's gold_ don't al - ways glit-ter so I take an-oth-er puff from_ my one hit-ter. I'm a

G D A

slave to the trade, I'm paid to rhyme,_ blow all my cash_ on cheap wom-en and wine._ 'Cause

G D A

mon-ey, mon-ey, mon-ey ain't s*** to me,_ but I got-ta make a lot just_ to be free. I'm

Pre-chorus:

A C A G D

here and I'm there, I'm Kid Rock, bitch, and I'm ev - 'ry - where._ I'm

Elec.
Gtr. 2

7 1

Elec.
Gtr. 1

5 3 0 3 0 3 0 3 5 5 (5)

A C A G A

here and I'm there, I'm Kid Rock, ho, and I'm ev - 'ry - where...

TAB 5 7 7 7 7 7 7 7 5 5 x

TAB 5 3 5 3 0 3 0 3 0 3 5 5 5 3 5

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

Acous. Gtr. *mf* A G D A

Man-y nights_ she comes_ to me_ and fills me_ where I lay._ I

A G D A
Acous. Gtr. cont. rhy. simile

hope to God_ one day_ she's gon-na see that love is_ not_ that way._ She

Elec. Gtr. 2

TAB 5 5 x

G D A

holds me in__ that morn - ing__ time__ and nev - er lets__ me know._____ I

10 10 8 10

TAB

G D A

hold on back, one day__ she's gon-na see it come in - to__ my soul._____

To Coda I ⊕
To Coda II ⊕

10 10

TAB

Verse 2:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

w/Lead Fig. 1 (Elec. Gtr. 2) 2 times, ad lib.

A G D A

Please, God, please, I'm pay-ing the cost, if you just__ stop the world 'cause I wan-na get off.

G D A

Fe-ver, hard-ship, and too much pain, death to an - y moth-er f***-er's try to give you my brain. I've

G D A

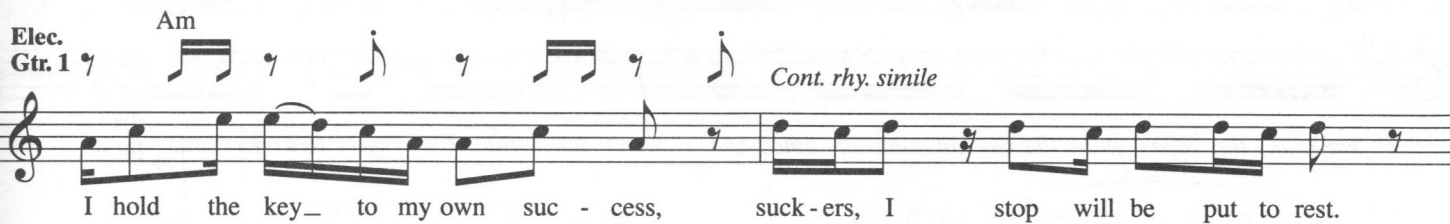
been to your moun - tain, I've been to your sea - side. Ev-'ry - where I've went, some-bod - y's want-ed a free - ride.

G D A

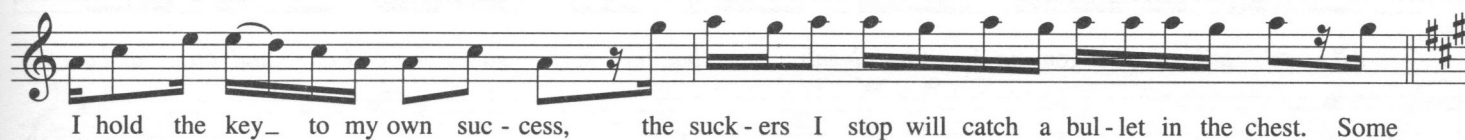
The par-a-sites can't pay my price, the suck - er's last step, in my way you'll get shot.

Bridge:

Elec. Gtr. 1 γ *Am* *Cont. rhy. simile*



I hold the key_ to my own suc - cess, suck - ers, I stop will be put to rest.



I hold the key_ to my own suc - cess, the suck - ers I stop will catch a bul - let in the chest. Some

Verse 3:

w/Rhy. Fig. 1 (Elec. Gtr. 1)

w/Lead Fig. 1 (Elec. Gtr. 2) *ad lib.*

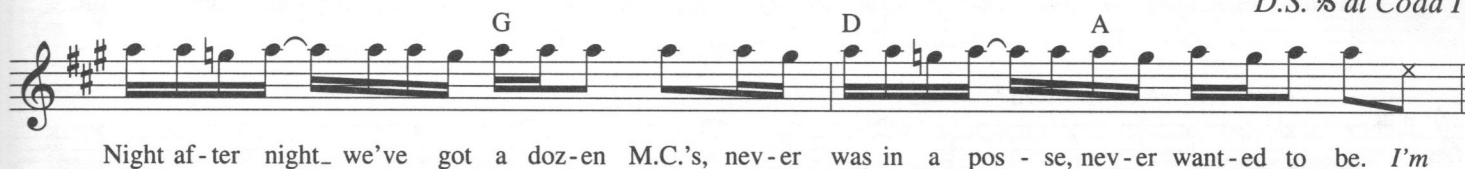
A *G* *D* *A*



bad - ass pro-mo-ter, the funk-y jive hoot-er, watch me rip_ be-cause I'm such a slick shoot-er.

D.S. $\%$ al Coda I

G *D* *A*



Night af-ter night_ we've got a doz-en M.C.'s, nev-er was in a pos - se, nev-er want-ed to be. I'm

Coda I

Elec. Gtr. 1 *A*



Now I've been

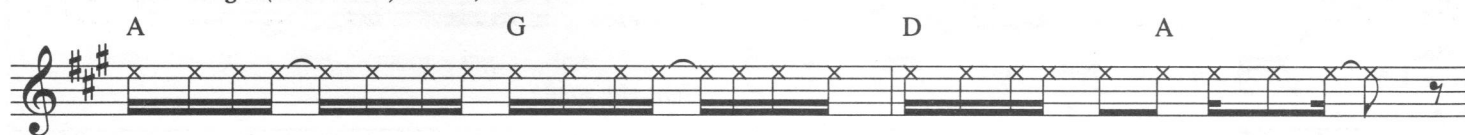


Now I've been

Verse 4:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 5 times

w/Lead Fig. 1 (Elec. Gtr. 2) 5 times, ad lib.



walk - in' the ropes_ since the be - gin - ning of time_ and I won't leave till I re - ceive that sev - enth sign_.



All this talk_ they're gon - na drop the bomb_ but life keeps go - in' on and on and on_ and on.



The world's end don't wor - ry me_ and I'm gon - na get where I'm go - in', just don't hur - ry me_ 'Cause I'm



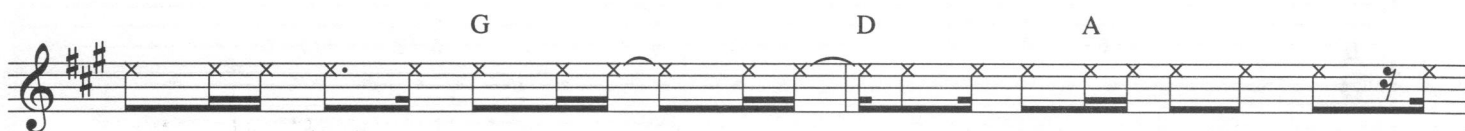
in no rush_ and I can't stand rush - in', ev - 'ry thing's slow mo - tion like I'm trip - pin' on 'tus - sin.



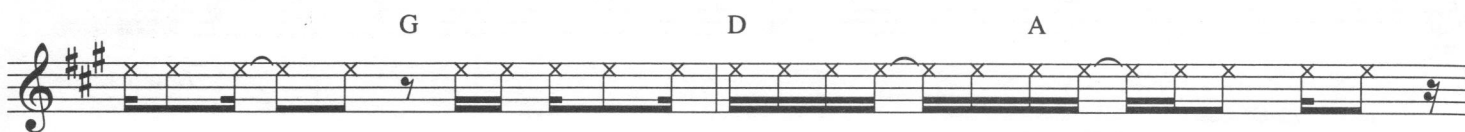
Fus - sin' with the girls, they waste my time,_ flash - in' and bash - in', go - in' out of my mind. Cru - ci -



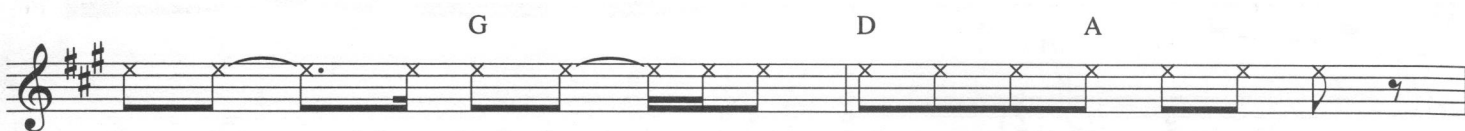
fied by the crit - ics ev - 'ry day_ 'cause I real - ly ain't got that much to say_ I'm a



slave to the trade, I'm paid to rhyme,_ I don't_ wear a watch and I don't keep time. I



live my life_ just like the skip - per but on - ly at night_ be - cause I'm_ the day trip - per.



Twist - in'_____ and shak - in'_____ and I get floored wast - in' John Paul Jones.

G

D

A

D.S. $\text{\textcircled{S}}$ al Coda II

Piec-es of wreck_ shoot through my head_ and I won't stop trip-pin' till the day I'm dead_ I'm

Coda II

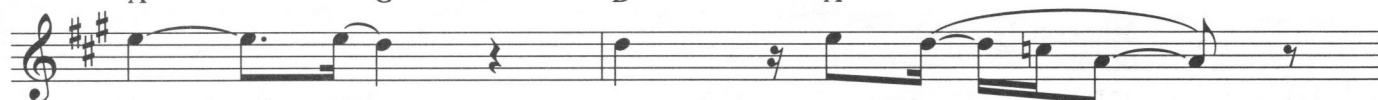
w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

A

G

D

A



Yeah,____ yeah,- yeah, home down._____

G

D

A



Hey, hey,- hey, hey,- hey, hey._____ Home down,-

G

D

A



home down,_____ home down, down,- down,- down, down.

1/4

1/4

1/4

1/4

1/4



1

1

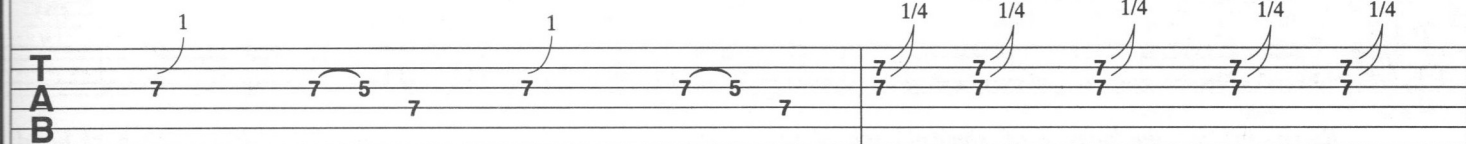
1/4

1/4

1/4

1/4

1/4



G

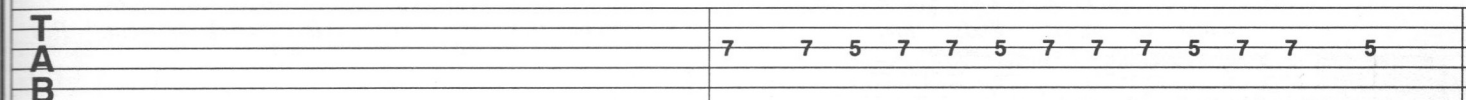
D

A



Well, well,- well, well._____

Hey,- hey._____



Outro: w/ad lib. vocal

w/Rhy. Fig. 1 (Elec. Gtr. 1)

w/Lead Fig. 1 (Elec. Gtr. 2) ad lib. simile

A

G

D

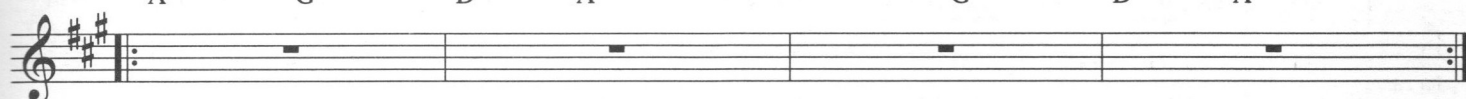
A

G

D

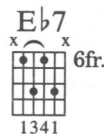
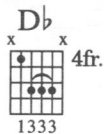
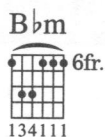
A

Repeat and fade



PAID

Words and Music by
R.J. "KID ROCK" RITCHIE



Moderately ♩ = 92

Intro:

Elec. Gtr. (w/wah) *mf* Bbm Db Eb7 Bbm

1. And while you're out gang

Verse:

Bbm

Eb7

Db

Bbm

Rhy. Fig. 1

Elec. Gtr.

bang-ing, try-'n' to catch a mur-der case your hos on my couch get-tin' f***ed in the face.
kha-kis washed, starched and creased, I want an or-der of fries with a side of grease.

w/Rhy. Fig. 1 (Elec. Gtr.) 13 times

Bbm Eb7 Db Bbm

Bump-in' to the bass of some old school rap—jam, this ain't ten-nis, but yo, I'll use my back hand
I wish for peace through-out this land, I want the whole f***-in' world in my hand.

Eb7 Db Bbm

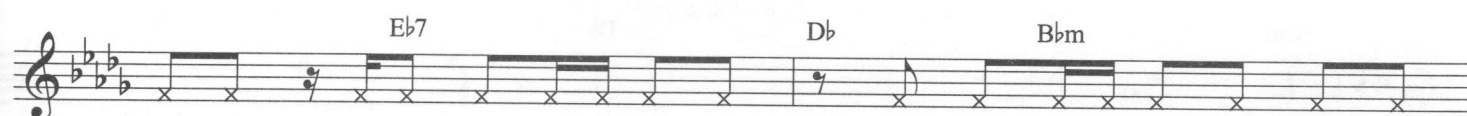
on an-y grown man that tries to check Rock. I wan-na head back, I got-ta hip hop.
I want a band like the U.S. Funk Mob, See I can nap, I don't need to lay sod

Eb7 Db Bbm

'Cause I'm-a stick with what got me paid,— lick-in' that coo-chie with the high top fade.
just to make ends meet. Oc-to-ber thir-ty first yell-in' "trick or treat." But

Eb7 Db Bbm

I'm self made like Hen-ry Ford,— I'm on this mic but it feels— like I've been here
are-n't you a lit-tle old to be trick-in'? You see my mask and bag, bitch, I ain't bull-s***-in'!



be - fore. I want more than the next man, re - spect plus to cash big checks and
Hit - tin' home runs like Rust - y Staub, I'm kind - a a - nal 'cause I ain't no f***-in' slob. I'm the



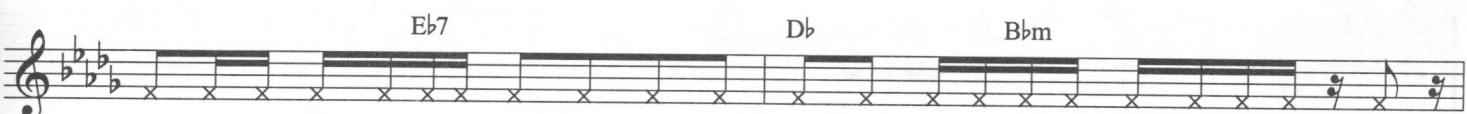
mack on hos like Ru - dy Ray__ 'cause a - reach a - round__ just sounds so__ gay.
cra-dle that's a - ble to rock in be - fore Matt but still I'm la - bled and treat - ed like a door mat.



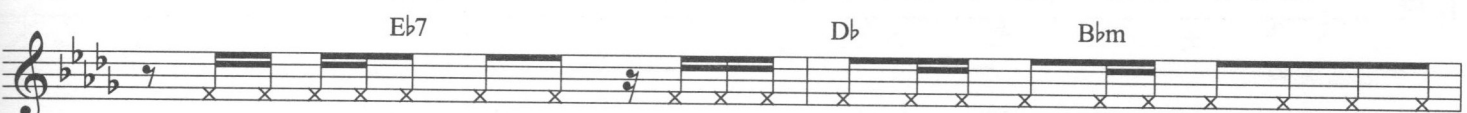
I don't e - ven swing that way. I told you hos be - fore__ I'm the K.
Where's the whores at? West side. Whores like cars so I ride 'em for a test drive.



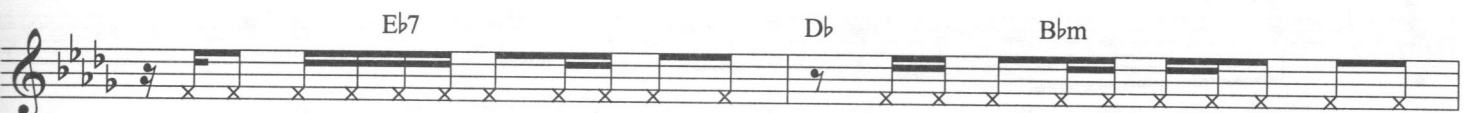
I took the d - r - o - c - k - in', rhymes say - in', gui - tar play - in':
I'm like a Prin - gle, I won't go soft. I got a new jin - gle I'm a - bout to go off.



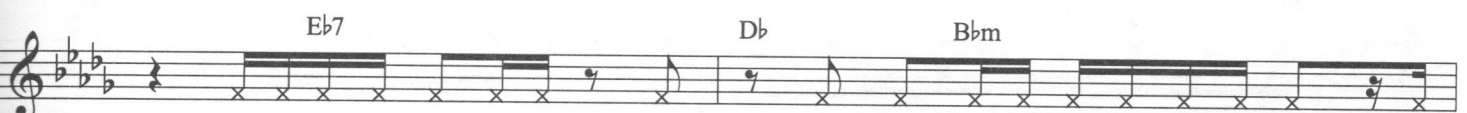
Turn - ta - bles spin - nin' at a base - ment jam, no fame, no mon - ey but you would - n't un - der - stand
Hey, ho, check it out, I'd real - ly like to turn you out.



what it's like to be so real, you got the beats and the rhymes but you ain't got no feel.
And if you be good to me, I'll yo - del in your val - ley.



I don't need the fan - cy mu - sic to make mine, just a beat and a funk - y - ass bass line.
Kid Rock ain't noth - in' nice, got the soft pork bloom - in' with the beans and rice. Got a



Drop a cou - ple cuts on the track, eight tracks to the moth - a f***-in' wax. So
head full of lice 'cause I'm such a scum, got a pock - et full of mon - ey but I'm dressed like a bum. Got a



while you're mak - in' rec - ords that don't re - coup, huh, I'm in the house get - tin' paid like Snoop. }
bus - i - ness mind, so if I lose the funk, I'll still be in the house get - tin' paid like Trump. }

Bbm Db

Yeah.

Elec.
Gtr. Riff. A

TAB

6 4 5 4 ^{1/2} 3 6 4 5 4 ^{1/2}

Eb7 Bbm

Kid Rock and I got all the hos say - in'...

end Riff A

TAB

3 6 4 5 4 ^{1/2} 3 6 6 6 6 6 6 6

Chorus:
w/Riff A (Elec. Gtr.) 3 times

Bbm Db

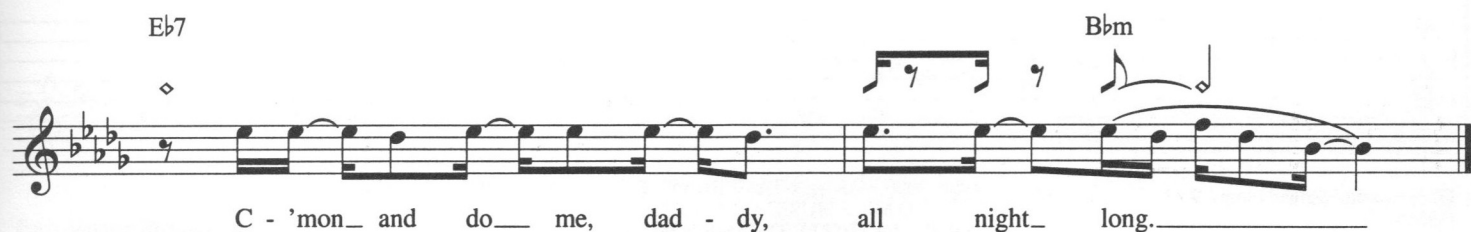
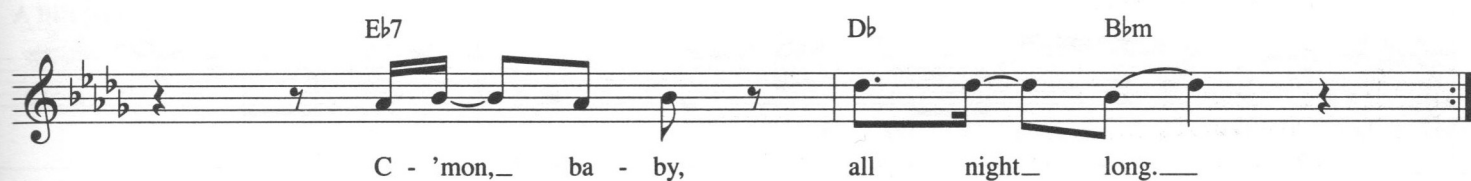
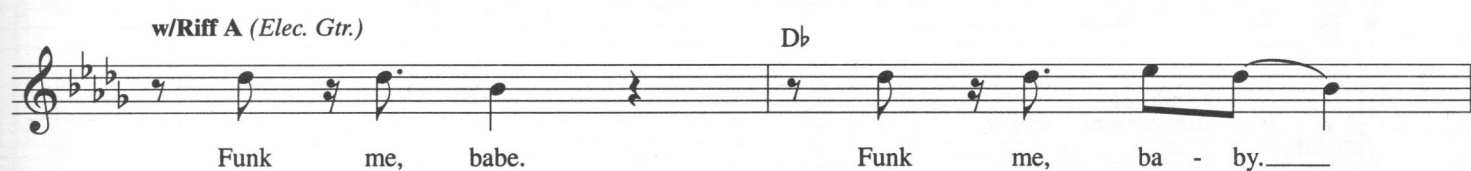
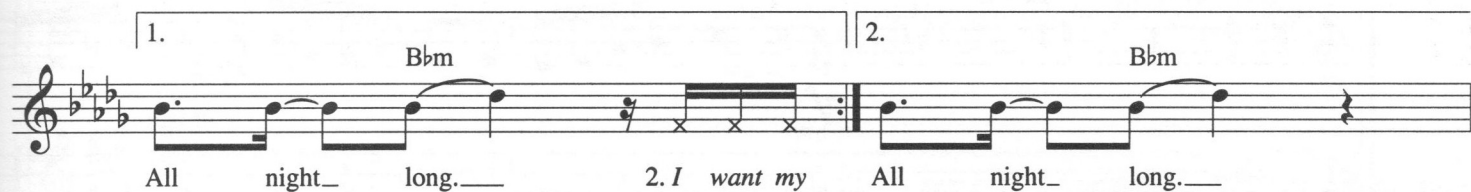
"Funk me, ba - by, you will come, funk me, ba - by.____

Eb7 Bbm

Funk me, ba - by, funk me, ba - by, all night_ long._____

Db

Funk me, ba - by you will come, funk me, ba - by.____



EARLY MORNIN' STONED PIMP

Words and Music by
R.J. "KID ROCK" RITCHIE
and MARTIN GROSS

Moderate funk ♩ = 68 (♩ = ♪³ ♪)

Intro:

Drums F#5 E5

"This is the true

Elec. Gtr. Riff A

mf
w/wah

TAB

Synth. Bass
(arr. for gtr.) Riff A¹

TAB

2 0

A5 B5 C#5

story about Mack." "Check it."

end Riff A

TAB

end Riff A¹

TAB

2 2 4 4 2 0 2 0

F#5 A5 B5 F#5 C#5 B5

Times_ are chang - ing_____ more so each year. But the

Riff B

T
A
B

Riff B¹

T
A
B

w/Riffs B (Elec. Gtr.) & B¹ (Synth. Bass) both 5 times

F#5 A5 B5 F#5 C#5 B5

ear - ly morn - in'_____ stoned pimp is here. So

F#5 A5 B5 F#5 C#5 B5

let it rain_____ and let the gui - tar rock. And if you

F#5 A5 B5 F#5 C#5 B5

hear_ me yawn,_ then just drop that top. Good God!

F#5 A5 B5 F#5 C#5 B5 F#5 A5 B5

Hey,_ hey, hey._____ Hey,_ hey, hey._____ Good God,_

Verses 1 & 2:

w/Riffs B (Elec. Gtr.) & B¹ (Synth. Bass) both 7 times, simile

F#5 C#5 B5 F#5 A5 B5

— yeah!— 1. And I'll be catch-in' them North-ern pike— like on the ten - pound test. Smoke stacks,
2. Ra - di - o won't play me but still I got the

F#5 C#5 B5 F#5 A5 B5

nev - er fats, take a guess, I'll beat the ear - ly morn-in' stoned pimp. Straight limp - in', Boone's Farm
kids a-round the world go - in' Kid Rock cra - zy, yeah. Wick - ed witch-es be fly - in' on broom - sticks,

F#5 C#5 B5 F#5 A5 B5

drink-in', at the par - ty big boot - y bitch - in'. Chill - in' like a vil - lain, bal - loon fill-in', wack
Kid Rock be com-in' with the boom, boom, boom, bitch. I'm from the sticks, yeah, straight from the R. O.

F#5 C#5 B5 F#5 A5 B5

M. C. Dill-on, the fine ho drill-in' with the mil-lion dol-lar tal - ent and the ten cent brain. — (Been
"Kid Rock, I ain't no bitch." Oh yes, you are, ho. So quit front-in' like you don't know when I step

F#5 C#5 B5

go - in' too too long, too much co - caine.) But now that I'm
straight in - to the par - ty with my home boy Ti - no.

F#5 A5 B5

back on the block I'm read - y to rock. Left to
Get a good look, bro, get a good gan - der, I'm

F#5 C#5 B5

right, all night, — my game's tight, I wish I might take a
made in De - troit but my name ain't Stan - zer.

F#5 A5 B5 F#5 C#5 B5

bite out of this here tox - ic, me - lod - ic, neu - rot - ic pro - duct fresh from the har - vest.
Spread - in' like a can - cer, a vi - rus, while you're look-in' real - ly gay like f*** - in' Bill - y Ray Tong.

1.

F#5 A5 B5 F#5 C#5 B5

Who'll be the larg - est, hard - est, smart - est la - bel in town? Top Dog, get down, uh!
I'm the high - est M. C. of all time. (Got my

2. w/Riffs B (Elec. Gtr.) & B¹ (Synth. Bass) 2 times.

F#5 C#5 B5 F#5 A5 B5

mind on the D. and the D. on my mind.) And the line gets drawn when my eyes can't see, hit me

F#5 C#5 B5 F#5 A5 B5

twice with the 'tus-sin' and the mor - phine I. V. I be what they call an O. G., bitch, I'm the

§ Interlude:

F#5 C#5 B5 F#5

moth - a' f***-in' ear - ly morn - in' — stoned pimp. Say - what?

Elec. Gtr.

moth - a' f***-in' ear - ly morn - in' — stoned pimp. Say - what?

TAB

5 7 5 7

Synth. Bass

moth - a' f***-in' ear - ly morn - in' — stoned pimp. Say - what?

TAB

2 2 4 3 2 5 2

E5

Bm

F#5

(One time 'fore ya leave.) Now throw your

hold -----

TAB

(7) 5 7 5 7 5 7 5

TAB

0 0 0 2 2 2 4 4 4 4

Chorus:*Synth. Bass cont. simile*

F#5

E5

hands in the air and let's rock on! Just throw your hands up high, hip hop, y'all! Just throw your

TAB

7 5 7 7 5 7 5 7 5 7 (7) 7 7 5 7 5 7 5 7 5 7 5

Bm

C#5

hands in the air and let's rock on! Be-cause the De-troit par-ty don't stop, y'all! Just throw your

TAB

7 7 5 5 7 2 4 4 2 4 4 2 4 2 4 2 4 2

F#5 E5

hands up high, _ let's rock, y'all! Just throw your hands side to side, hip hop, y'all! Just throw your

1/4

TAB

4 (4) 2 4 2 4 / 6 4 4 7

To Coda ☐

Bm C#5

hands up high, _ let's rock y'all! Be-cause the Kid Rock par-ty don't stop, y'all! Now I'm the

7 5 7 7 5 7 7 5 7 5 7 7 7 7 5 7 5 7 5

TAB

Verse 3:

w/Riff B¹ (Synth. Bass) 8 times

w/ad lib. Elec Gtr. fills (Use chorus as a model for improv.)

F#5 A5 B5 F#5 C#5 B5

self - made man on a moun - tain of moss, _ got the mon - ey green cur - tain with the high - pro gloss. A

F#5 A5 B5 F#5 C#5 B5

Lin - coln Con - ti - nen - tal and a Grand Mar - quis, rag top, drop down, roll - in' on chrome D's, bitch!

F#5 A5 B5 F#5 C#5 B5

The pur - ple furs and the gold trimmed glass - es, I on - ly bust the fat ass - es that don't be giv - in' a

3

F#5 A5 B5 F#5 C#5 B5

*f***. Who the hell can rap bet-ter than me— 'cause I'm a true f***-in' play-er and I'm act like the real G -*

F#5 A5 B5 F#5 C#5 B5

H - I - J - K - L - M - N - O - P is for pimp - in', ear - ly morn-in' stoned pimp-in'. I've been down, -

F#5 A5 B5 F#5 C#5 B5

— been a-round_ from the bot - tom to the top. Par-ty-in' down with the slink-y's in the cit-ies that I rock. So, uh,

F#5 A5 B5 F#5 C#5 B5

*ooh, ba-by, ba-by, ba-by, let me love_ ya, or if you wan-na get your freak on, _ not just f***-in' with the*

F#5 A5 B5 F#5 C#5 B5

*oof. (Yeah, ooh, _ ooh, ooh, ah, yeah.) S***, I'm the ear-ly morn-in' stoned*

D.S. al Coda

Coda C#5

Midtro:

w/Riffs A (Elec. Gtr.) & A¹ (Synth. Bass)
F#5

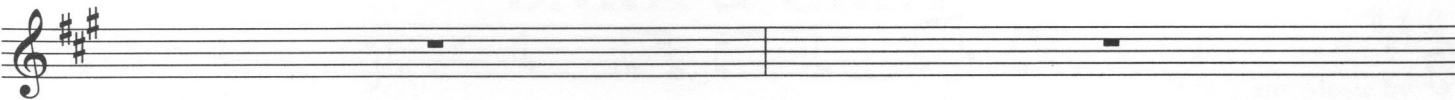
Kid Rock par - ty don't stop, y'all! I'm Joc C., bitch,

Elec. Gtr.

TAB

5 7 5 7 12 12 12 12 12 (12)

E5 A5



let me get them digits. I might be a little small, ho,

Verse 4:

w/Riffs B (Elec. Gtr.) & B¹ (Synth. Bass) both 5 times, simile

B5 C#5 F#5 A5 B5



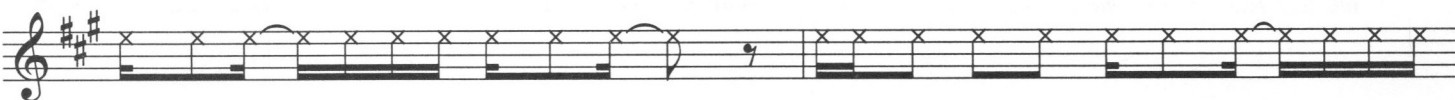
but I ain't no goddamn midget!" So stick it up your ass where the sun don't shine, I'm

F#5 C#5 B5 F#5 A5 B5



ver - ti - c'lly chal - lenged, you're ver - ti - c'lly blind. I'm three foot nine, it's ten foot long, I'm gon-na

F#5 C#5 B5 F#5 A5 B5




smack that ass af - ter I pack this barn. I can flow all night, all night long, un - til the

F#5 C#5 B5 F#5 A5 B5



break of dawn, un - til the ear - ly morn. I'm a thorn in your side, can you feel me stick-in'?

F#5 C#5 B5 F#5 A5 B5




Eight-y pills a day, bitch, I ain't bull - s*** - in'. So groove, ba - by, groove, ba - by, call your ma - ma. I'm

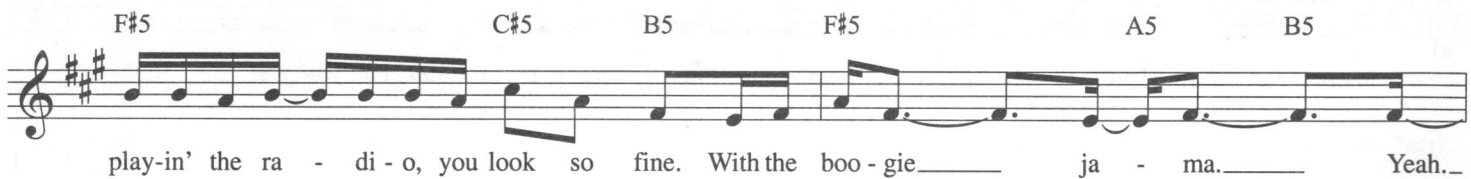
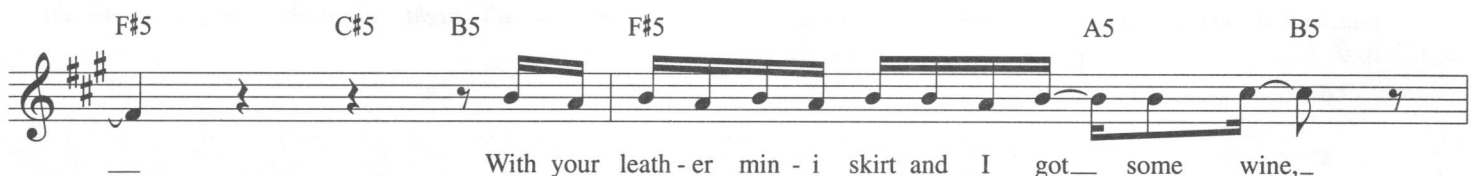
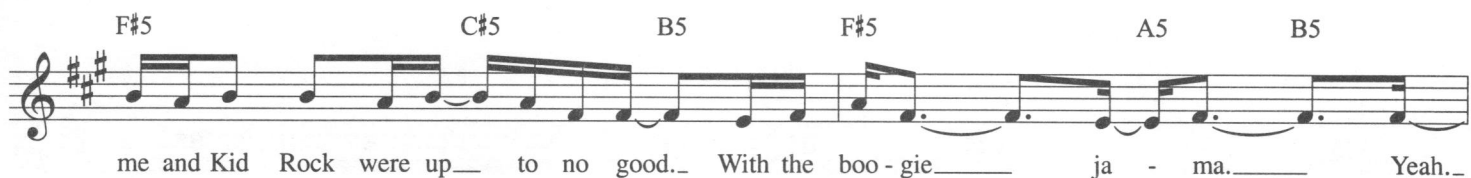
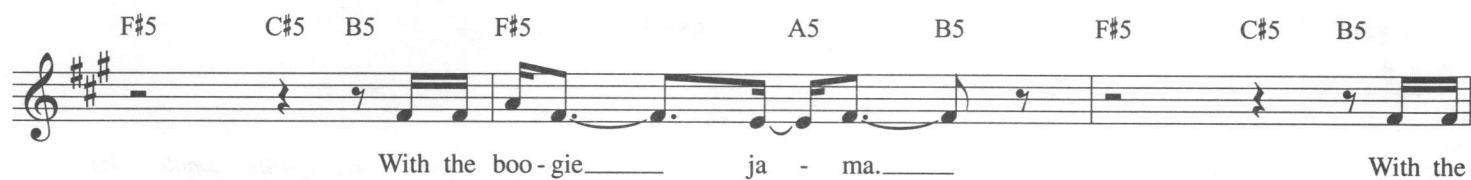
Bridge:

w/Riffs B (Elec. Gtr.) & B¹ (Synth. Bass) both 8 times, simile

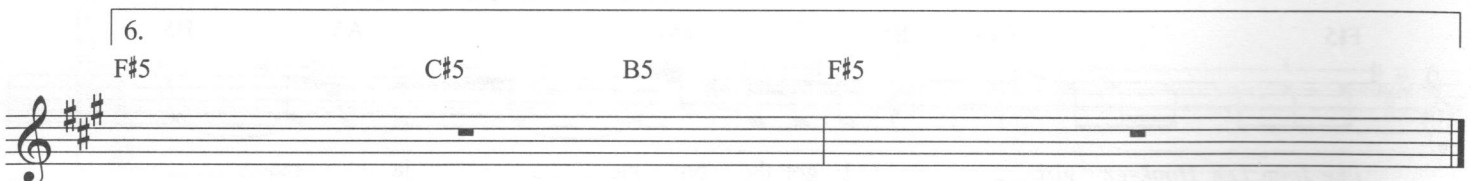
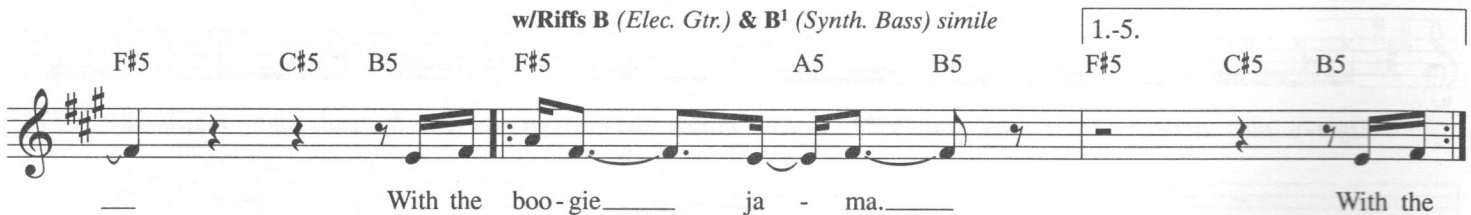
F#5 C#5 B5 F#5 A5 B5



like John Lee Hook-er, girl. I got the boo - gie ja - ma.

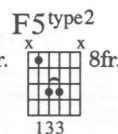
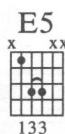
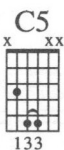
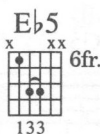
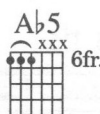
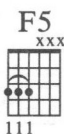
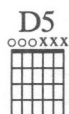


*Outro: w/ad lib. vocal
w/Riffs B (Elec. Gtr.) & B¹ (Synth. Bass) simile*



DARK & GREY

Words and Music by
R.J. "KID ROCK" RITCHIE



All gtrs. w/dropped D tuning:

⑥ = D

Moderately slow ♩ = 76

Intro:

N.C. D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5

"1994"

Elec. Gtr. 1 (left)
Rhy. Fig. 1

f w/dist.
w/slight P.M. throughout

TAB

0	0	0	3	0	0	5	0	0	6	0	0	5	0	3	0	0	0	0	3	0	0	0	0	5	0	0	1	1	1	01	01
0	0	0	3	0	0	5	0	0	6	0	0	5	0	3	0	0	0	0	3	0	0	0	0	5	0	0	1	1	1	01	01
0	0	0	3	0	0	5	0	0	6	0	0	5	0	3	0	0	0	0	3	0	0	0	0	5	0	0	1	1	1		

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5

end Rhy. Fig. 1

TAB

0	0	0	3	0	0	5	0	0	6	0	0	5	0	3	0	0	0	0	3	0	0	0	0	5	0	0	1	1	1	01	01
0	0	0	3	0	0	5	0	0	6	0	0	5	0	3	0	0	0	0	3	0	0	0	0	5	0	0	1	1	1	01	01
0	0	0	3	0	0	5	0	0	6	0	0	5	0	3	0	0	0	0	3	0	0	0	0	5	0	0	1	1	1		

Elec. Gtr. 2 (right)

f
w/dist.
w/fdbk.

TAB

(3)																															
(3)																															
(3)																															

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5

Band enters

F*** off!

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5

D5 C5/E* G5 F5

Elec. Gtrs. 1 & 2

TAB

0	0	10	10	5	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	10	10	5	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	10	10	5	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3

*Bass plays E.

D5 C5/E* G5

Elec. Gtr. 2 tacet

Elec. Gtr. 1

hold - - hold - - hold - - hold - - hold - -

TAB

0	0	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
0	0	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
0	0	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Verse 1:

G5 D5 F5 Eb5 D5 F5 G5 F5

Elec. Gtrs. 1 & 2

(On, like_ me!) You're gon-na run a-way.

Rhy. Fig. 2

hold - - hold - - hold - - hold - -

TAB

10	12	12	10	12	12	10	12	12	10	12	12	10	12	12	10	12	12	10	12
10	12	12	10	12	12	10	12	12	10	12	12	10	12	12	10	12	12	10	12
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

1

P.M. - - - - -

5	0	0	3	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
5	0	0	3	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Ab5 D5 G5 D5 F5 D5 F5 G5 F5 D5 Ab5 D5 G5 D5 F5 D5 F5 G5 F5

(On, like_ me!) You'll see an-oth-er day, (Born like_ me!) out on the high - way

TAB

6 0 0 5 0 0 3 0 0 0 0 0 3 5 3 0 6 0 0 5 0 0 3 0 0 0 0 0 3 5 3

Ab5 G5 F5 G5

I will ride_ so far, I'd prob - 'bly nev-er make_ it there. I nev-er

end Rhy. Fig. 2

w/fdbk.

TAB

6 6 6 5 3 5 6 6 6 5 3 5

Pre-chorus:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2)

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5

went to col - lege, I ain't got no skills. I got hair to my shoul-ders and a bot-tle of pills. I got

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5

bills stacked up like a tur-key club. I blew my last dime drink-in' at the lo-cal pub.

Chorus:

Elec. Gtrs. 1 & 2

D5 C5

I am_ not sun - shine, I am dark_ and grey,_ but this

G5

w/Rhy. Fig. 2 (*Elec. Gtrs. 1 & 2*)

G5 D5 F5 Eb5 D5 F5 G5 F5 Ab5 D5 G5 D5 F5 D5 F5 G5 F5 D5
 (On, like_ me.) You're gon-na run a-way. (On, like_ me.) You'll see an-oth-er day,

To Coda 

Ab5 D5 G5 D5 F5 D5 F5 G5 F5 Ab5 G5 F5 G5

(Born like me.) out on the high - way I will ride so far, _____

— I'd prob - 'bly nev - er make — it there. — *Rock,*

Elec. Gtr. 2 tacet

The musical notation is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' and the time signature is '4/4'. The melody consists of eighth and quarter notes, with some notes beamed together. Above the staff, there are two labels: '*D5' above the first measure and 'F5' above the third measure. The lyrics are written below the staff: 'rock to the beat. Check it out, you can't stop, y'all. A-rock,'. The lyrics are aligned with the notes: 'rock' under the first note, 'to the beat.' under the next two notes, 'Check it out,' under the next two notes, 'you can't stop, y'all.' under the next four notes, and 'A-rock,' under the final note.

P.M.

Elec. Gtr. 1

P.M.

TAB

10 12 12 10 12 12 10 12 12 10 12 12 12 12	10 12 12 10 12 12 10 12 12 10 12 12 12 12
-------------------------------------------	-------------------------------------------

Dark & Grey - 7 - 4
PGM0016

E5 Eb5

rock, y'all, to the beat, y'all. Well, check it out, y'all, you'll come a-live, y'all. C-'mon.

(P.M.)

T	10 12 12 10 12 12 10 12 12 10 12 12 10 12 12 12	10 12 12 10 12 12 10 12 12 10 12 12 10 12 12 12
A		
B		

Interlude:

Elec.
Gtrs.
1 & 2
D5
◇
Banjo (arr. for gtr.)

C5
◇

T	3 2 1 3 3 5 3 2 3 2	1 0 3 2 1 0 2 0 3 0 0 3 0 0 0
A	0 2 0 0 0 2 3 2	0 2 2 2 0 2 2 2 2 2 2
B	0 2 0 0 0 2 3 2	0 2 2 2 0 2 2 2 2 2 2

G5
◇F5
◇

T	0 0 2 0 1 3 2 1	1 3 1 3 1 3 2 1
A	3 0 0 0 0 0 2 0	0 2 2 2 0 2 2 2
B	3 0 0 0 0 0 2 0	0 2 2 2 0 2 2 2

D5
◇F5type2
◇

T	3 5 3 1 3 1 3 0 1	0 5 0 2 5 0 3 0 5 2 5 3 0 0 3 3
A	2 2 2 2 2 2 2 3	0 5 0 2 5 0 3 0 5 2 5 3 0 0 3 3
B	2 2 2 2 2 2 2 3	0 5 0 2 5 0 3 0 5 2 5 3 0 0 3 3

E5
◇Eb5
◇

Cont. in notation

T	0 2 2 0 1 2 3 2 2 2 2 ×	1 0 3 0 1 2 3 0 1 0 3 0 1 0 3 2 1 0
A		
B		

w/Fill 1 (Banjo)

D5

C5 D5

Elec. Gtr. 1

Tablature for Elec. Gtr. 1:

Measure 1: 7 (7) 5 (1/2)

Measure 2: 7 (7) 5 (1/2)

Measure 3: 5 5 3 7 7 5 5 (C5 D5)

Measure 4: 7 (7) 5 (1/2)

Elec. Gtr. 2

Tablature for Elec. Gtr. 2:

Measure 1: 2 (2) 0 (1/2)

Measure 2: 2 (2) 0 (1/2)

Measure 3: 5 5 3 7 7 5 5 (C5 D5)

Measure 4: 2 (2) 0 (1/2)

N.C.

D5

Tablature for N.C. and D5:

Measure 1: N.C. (N.C.)

Measure 2: 3 0 0 5 0 0 7 0 0 10 0 0 12 (1/4)

Measure 3: 3 0 0 5 0 0 7 0 0 10 0 0 12 (1/4)

Measure 4: 3 0 0 5 0 0 7 0 0 10 0 0 12 (1/4)

Measure 5: 3 0 0 5 0 0 7 0 0 10 0 0 12 (1/4)

Measure 6: 12 12 12 (D5)

Lyrics: I nev - er

Fill 1

Banjo

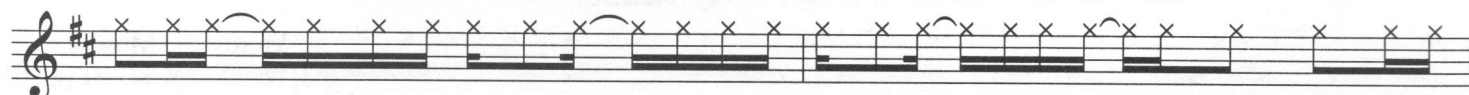
Tablature for Fill 1 Banjo:

Measure 1: 3 (end of Banjo Interlude)

Verse 3:

w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5



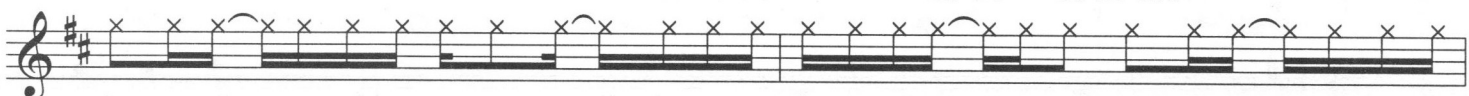
felt at home_ al-though I grew up loved._ I got a junk-ie's mind_ in a ram - blin' man's blood. Got a

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5



flood full of thoughts that's pull-in' me down,_ some days I'm gone_ but that's_ where I am. A

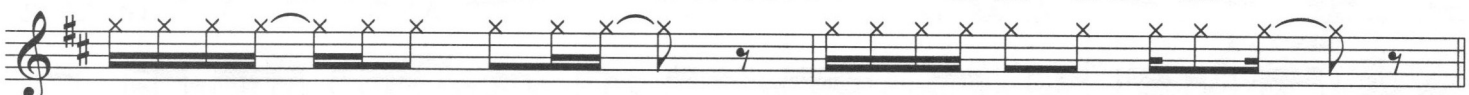
D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5



fist, a flip,_ an-oth - er rip-pin' rhyme,_ I'm so a-head of the game_ I feel left be - hind._ An-oth - er

D.S. % al Coda

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 D5 F5 D5 G5 D5 Eb5



dy - in' to boot,_ I got boots of lead,_ hope I get to see this vi - rus spread._

Coda

G5



I'd prob - 'bly nev - er make_____ it there._____

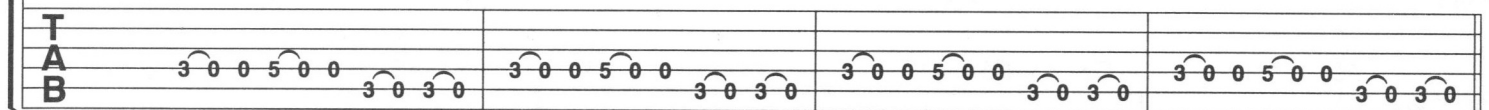
Outro:

Dbl. time ♩ = 152

Elec. Gtr. 2 tacet

G5

Elec. Gtr. 1



Play 8 times

D5 C5 D5 C5

Elec. Gtr. 2

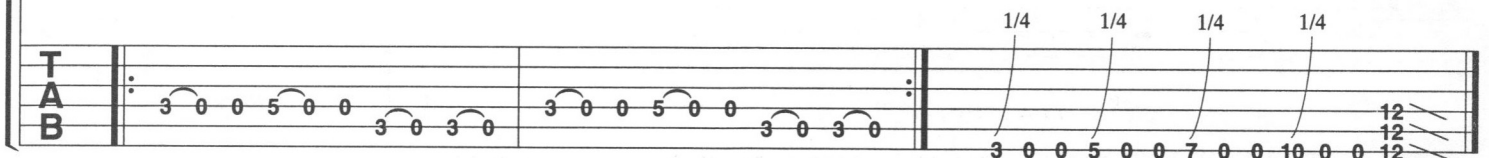
Elec. Gtr. 1

Half time ♩ = 76

N.C.

Elec. Gtrs. 1 & 2

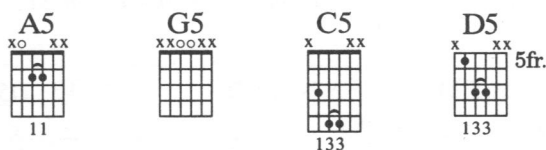
D5



3 SHEETS TO THE WIND

(What's My Name)

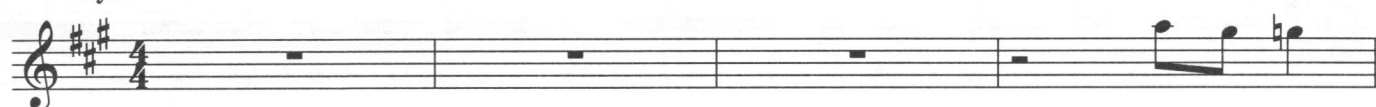
Words and Music by
R.J. "KID ROCK" RITCHIE



Moderately ♩ = 96

Intro:

Synth. A G A C D A G A C D



What's my name?

Synth. cont. simile

A5 G5 A5 G5 A5 C5 A5 G5 A5 G5

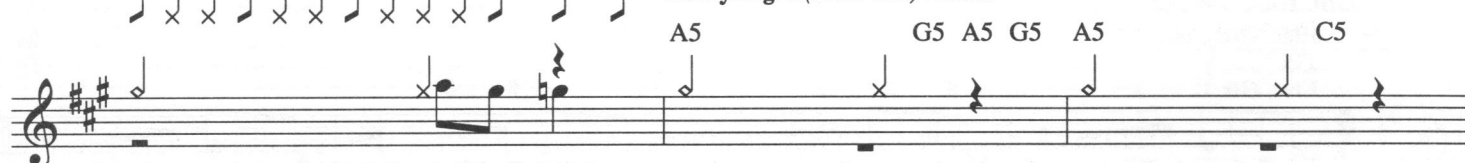
Rhy. Fig. 1



(Kid Rock.) (Kid Rock.) (Kid Rock.)

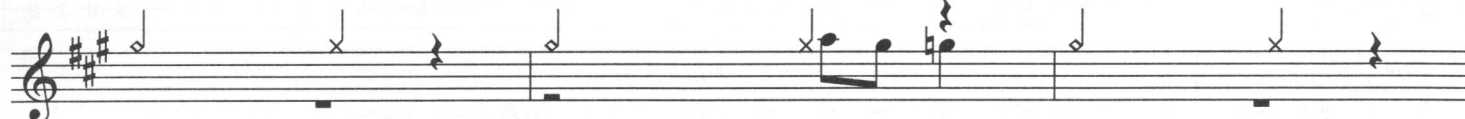
A5 D5 C5
end. Rhy. Fig. 1

w/Rhy. Fig. 1 (Elec. Gtr.) 2 times



(Kid Rock.) (Kid Rock.) (Kid Rock.)

A5 G5 A5 G5 A5 D5 C5 A5 G5 A5 G5



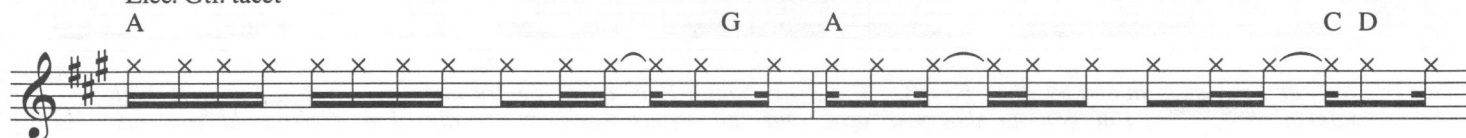
(Kid Rock.) (Kid Rock.) (Kid Rock.)

A5 C5 A5 G5 A5 G5 A5 D5 C5

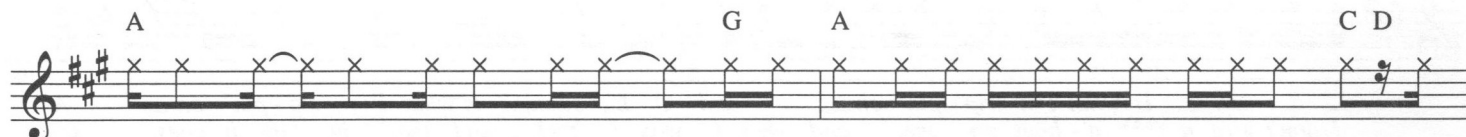


(Kid Rock.) (Kid Rock.) (Kid Rock.) Whoa!

Verse:
Elec. Gtr. tacet
A



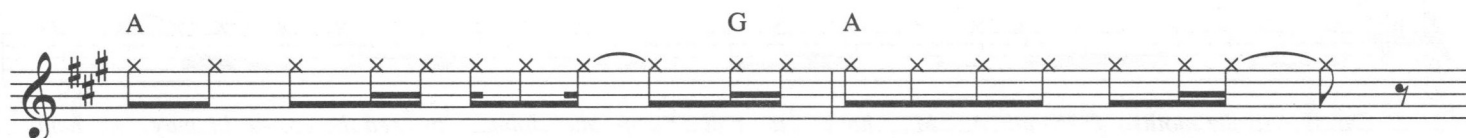
1. Heav-ing his play-er I'm gon-na flow, so yo_ black. Just get on up_ with your, get the bull - sack.'Cause sheets to the wind is the state I'm in, half off the wag-on with my feet drag-gin'.



it ain't Ko - jak or Doc - tor Seuss, it's the Kid, moth-a' f***-er, and I'm gon-na get loose. 'Cause Tag-gin' hos_ get - tin' lot's of trip, pink jocks ap-pro' for all the spots that rock. I'm

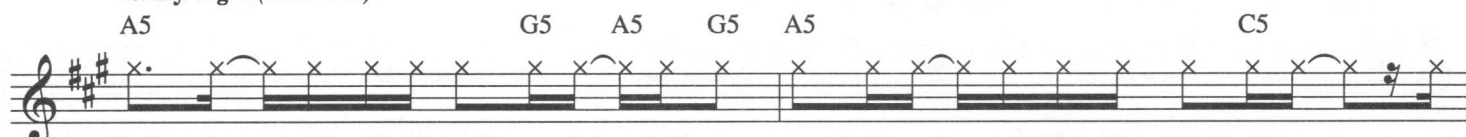


I got the juice to spruce_ and get nice and so en - tic - ing, strong_ like a vice_ and true, I'm blue like Cap-tain Kan-ga-roo be-fore they threw who knew, you want a thang for you._ 'Cause the



rough like bran - dy and no one knows_ that I got more rifts than Ran - dy Rhoades._ Kid Rock ain't no bitch, ho, and I ain't no ra-di-o wan-na get rich_ ho. So

w/Rhy. Fig. 1 (Elec. Gtr.)



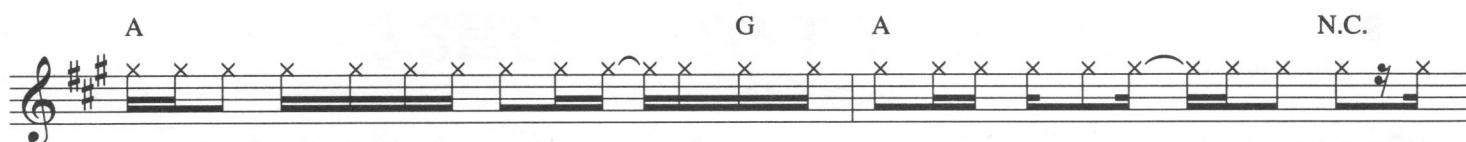
Smash, slash_ and when I crash and bash_ I get thrills and chills_ but you don't know the half._ I drop the pops_ and get hip with me_ and f*** all you guys_ who ain't s*** to me._ For



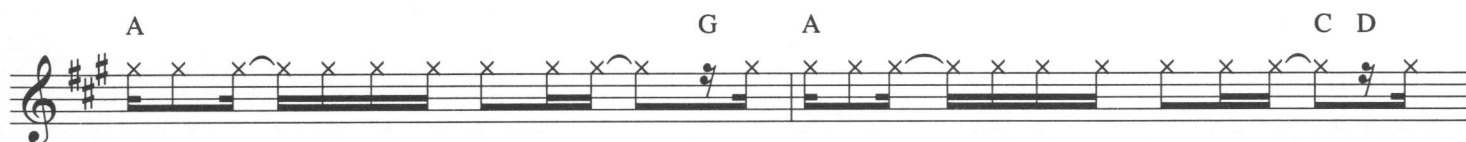
trip, I rip_ and though I think I'm slick,_ I'm noth-in' but a funk - y coun-try hick. But I those with guns_ play - in' hard for fun,_ stay off my bit 'cause I ain't the one. For



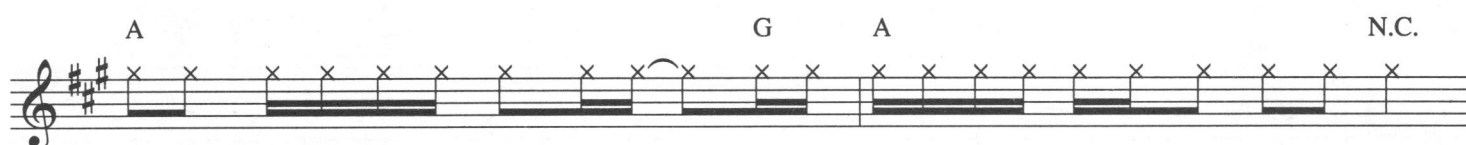
still get down_ with a sound that pumps_ and you can hear me from the trucks and the trunks that bump._ an - y - one_ try-in' to bust me up, you bet-ter chill with that, try - in' to f*** me up. And if you're



Nev-er been ques-tioned by the F. B. I. al-though I've tried ev-'ry meth-od just to get high.
talk-in's***, I'm gon-na shut you up and all your wack - y digs I'm gon-na cut you up. 'Cause



L. S. D. is what I'm trip - pin' on and O. E., bitch, is what I'm sip - pin' on. A
I don't give a f*** a - bout no one, and when I wax I 'tacks and that's just how it goes, son.

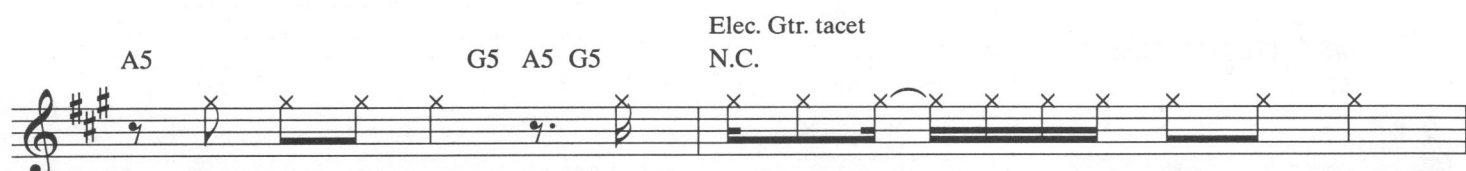


big fat boot-y's what I'm crimp - in' on, but for now, I'm gon-na rock and keep rip - pin' on!
Yo, I ain't no suck - er 'cause I'm the kid Rock, moth - a f***-er.

w/Rhy. Fig. 1 (Elec. Gtr.) 1st 3 meas. only



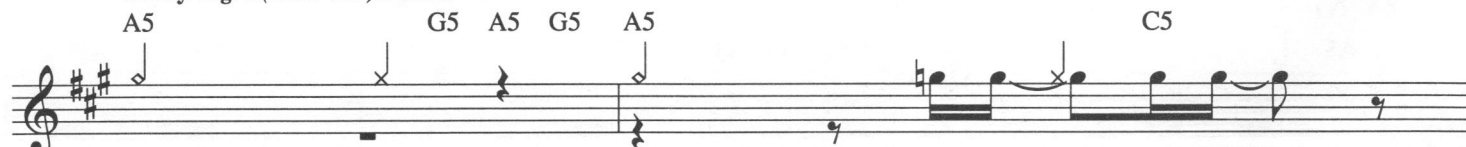
Down to the moth-a f***-in' A. M., have to call Pump and John to keep the crowd in may - hem.
Straight from Mo - town and I won't slow down, I see's in the cheese M. C.'s, I'm low down.



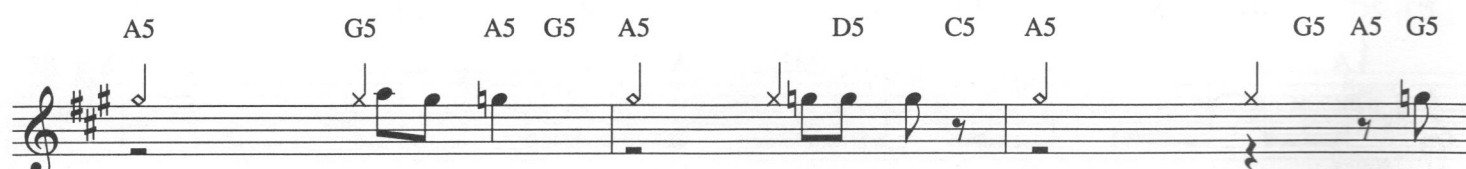
No brain, no pain, now c - 'mon y'all and tell me, what's my name? }
And I show no shame 'cause I'm down for mine now tell me, what's my name? }

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr.) 2 times



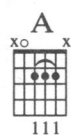
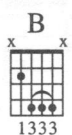
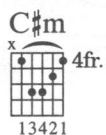
(Kid Rock.) (Kid Rock.) C - 'mon, c - 'mon.
Rock.) Rock.)



(Kid Rock.) What's my name? (Kid Rock.) Sing that s***. (Kid Rock.) Uh!
Rock.) Rock.)

ABORTION

Words and Music by
R.J. "KID ROCK" RITCHIE



Moderately ♩ = 92

Intro:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

N.C.

C#m

B

A

C#m

B

A

Rhy. Fig. 1

Elec. Gtr. 1

mf

Bass Gtr.

Elec. Gtr. 2

f

1/2

1/2

T
A
B

C#m

B

A

1. My

Verse:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 12 times

w/ad lib. Gtr. fills (Elec. Gtr. 2) use intro as a model for impro..

C#m

B

A

C#m

B

A

veins are pop - in' from this love in - side, —
2. So can I come and see you some - time,

I just can't let it out. —
'cause I've been miss - in' you. —

C#m

B

A

This pipe and these nee - dles are my on - ly guide, —
I've nev - er heard you cry, I've nev - er seen you, why? — I'm feel - in'

C#m B A C#m B A

they've got me on the wrong route. What is my life a - bout? Liv - in' in the shad - ows of a
Oh, so young, but still I must not get to you. And if I do I'll won - der

C#m B A

man I've nev - er seen, dream - ing like a lone - ly child. I know you're
how just you will see me and im - pli - cate the things I've done. I'm

C#m B A C#m B A

broth - ers and your sis - ter and your moth - er too, man, I wish you could see them too.
dy - in' in the shad - ows of this man I've nev - er seen, I'll see you soon, now, where's my gun? -

C#m B A

Uh, oh.

*Elec. Gtr. 2

TAB

*Elec. Gtr. 2 simile 2nd time.

C#m B A C#m B A

Uh, oh. (1st time only) Man, I wish that you could see them too.

TAB

1.

C#m B A

(1st time only) Man, I wish that you could see them too.

TAB

12 9 9 11 9 11 11 11 9 8 8 9 8 9 9/11 (11)

Bridge:

2.

F# A

Elec. Gtr. 1

Let me o - pen your eyes, let me see who you are.

Elec. Gtr. 2

TAB

(11)

F#

I am you, you are me, we, I want it. The sec - ond com - ing of Christ,

TAB

9 9 11 9 11 9 11 11 11 11 9 1/4 1/4

To Coda 

A




he's got him-self in a jar. Hey, yeah. Hey, yeah..



TAB

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times

C#m B A C#m B A




1/2 1/2

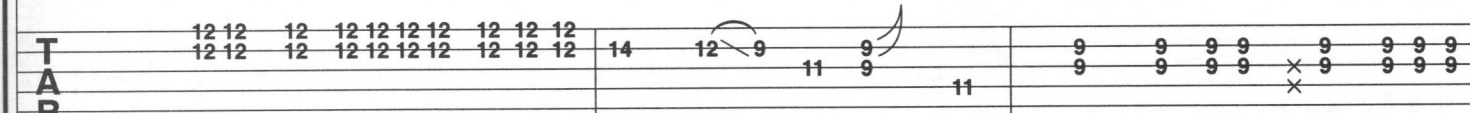


TAB


C#m B A




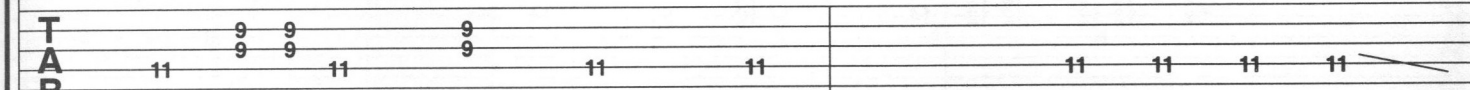
1/4 1/4



TAB

D.S.  al Coda

C#m B A

TAB

w/Rhy. Fig. 1 (Elec. Gtr. 1) 6 times

Coda

Chords: C#m B A C#m B A

Lyrics: You got sad and lone - ly when I'd leave, leave... You know you bring me so low, and so... long. And I will

Tablature (TAB):

14 14 9 9 11 9 11 11 11

11 11 9 11 (11) 12 14 12 12 14

12 14 14 (14) 14 (14) (14) (14) 12 12 14 12 14 14 14

12 12 12 12 12 12 14 12 12 12 14 14 9 9 9

Outro:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times

C#m

B

A

C#m

B

A

prayer and then I'll cry. And I will pray and then I'll cry.

Elec. Gtr. 2

Elec. Gtr. 2

TAB 9 8 6 6 4 / 6 9 9 9 9 8 6 6 4 / 6

C#m

B

A

And I will pray and then I'll cry. And I will

Elec. Gtr. 2

TAB 12 12 12 12 11 11 9 9 7 7 9 / 12 12 12 12 (6) /

Elec. Gtrs. 1 & 2 tacet

C#m

B

A

prayer and then I'll cry. Mm.

Acous. Gtr.

mf

Acous. Gtr.

TAB 12 11 11 9 9 7 7 9 5 6 4 4 2 4

I WANNA GO BACK

Words and Music by
R.J. "KID ROCK" RITCHIE

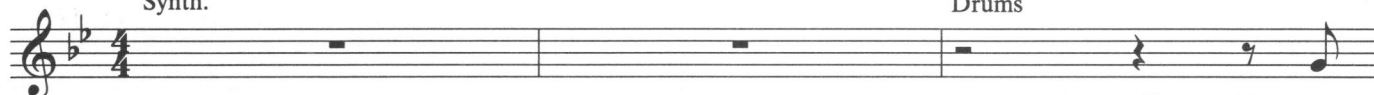
Moderately ♩ = 98

Intro:

N.C.

Synth.

Drums



I

Gm F N.C.

wan - na go back._____ I wan - na go back._____

Elec. Rhy. Fig. 1
Gtr. 1

mf

TAB

3	3	3	3	1					
3	3	3	3	2					
5	5	5	5	3					

3/5 5 7

Verses 1 & 2:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 15 times

Gm F Gm F

1. 'Cause I re-mem-ber way back when got kicked off the cliff and had a place to stay in the club
2. Boom, boom the bass went on the turn-ta-bles, f***-in' it up in Duke's base-ment.

Gm F Gm F

with some friends, George and Jake. We were the funk-y fresh crew, would not D. J. but what a
Cool time pro-duc-tions will get the jam jump-in', o-pen up your cars, I'm try-in' to tell ya some-thin'. And

Gm F Gm F

shock it was to be on the set. Come up from a nice home now liv-in' in the pro-jects.
give some love back to those that love me, 2-0-6 Court Street and my sec-ond mom,

Gm F Gm F

Gm F Gm F Gm F Gm F

wan - na go back. _____ Whoo. _____ I got

Verse 3:

w/Rhy. Fig. 1 (Elec. Gtr. 1) 26 times

Gm F Gm F Gm F Gm F

kicked out a - gain for be - in' fly, got in - vit - ed to stay with To - ny and E - li,
and they treat - ed me like broth - ers. Al - right P. to the cool ass muth - as,
and my broth - er Din - da - da, and for the ho - mies that ain't here but still got a lot - ta
love. I wan - na go back, way back, and change things that bring you all back.
I'm pull - in' Veer out for y'all, I'm sing - in' "I Saw The Light" for my cous - in Paul.
Life brings a lot of tra - ge - dy, I look a - round at times and it's so sad to see a
wast - ed life or a bro - ken home, but all I can do is take care of my own. I feel
so a - lone like a strang - er and some - times I ex - press my love through my an - ger.
And I've lost a lot of friends for this, black - man, T - Bone, Er - nest, K. D. C. and Chris,

Gm F Gm F

and the rest of the B's crew. I ain't say-ing that I'm wrong but I still got love_ for you.

Gm F Gm F

'Cause I re-mem-ber how it used to be, make way, moth-er f*** - ers, B.'s crew's in the par - ty.

Gm F Gm F

To the right, to the left, me, black - man and Funk Dad-dy death step.

Gm F Gm F

And some - times I feel blessed for sure_ 'cause then the part I wan-na rap, slash, great tours,_ Ice

N.C.

Cube, Too Short, D. nice, Yo - Yo, Kid Rock and it don't stop, I wan-na go

Elec.
Gtr. 1

TAB

Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 1) 8 times

Gm F Gm F Gm F

back. I wan - na go back._____

Gm F Gm F Gm F

I wan - na go back._____

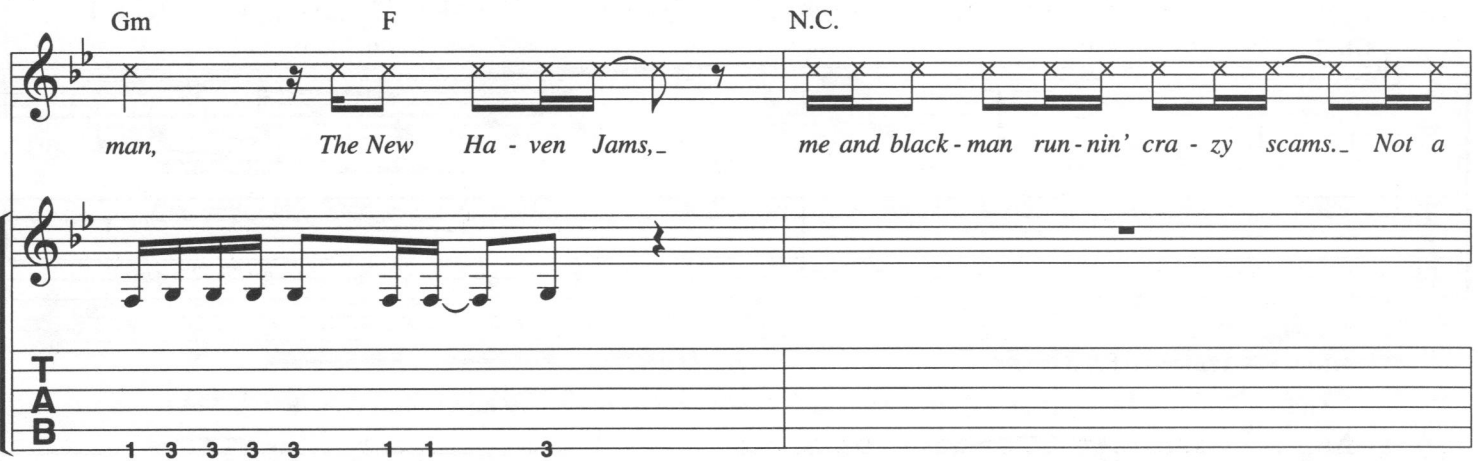
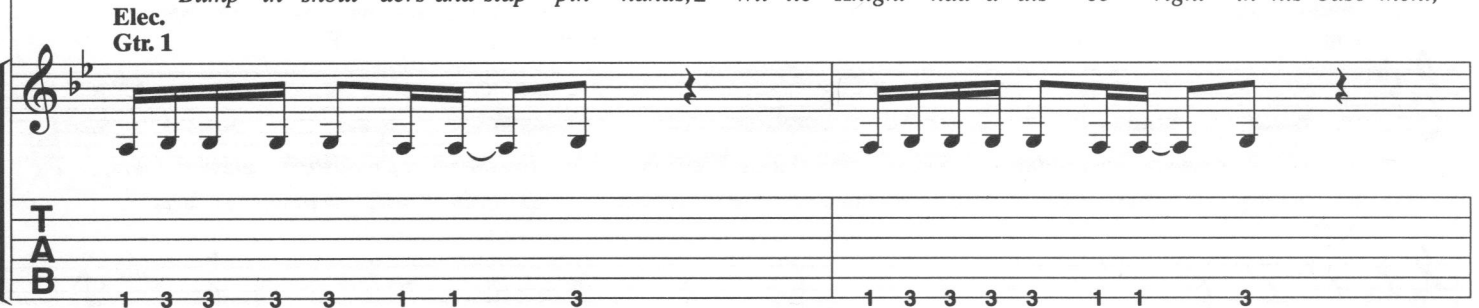
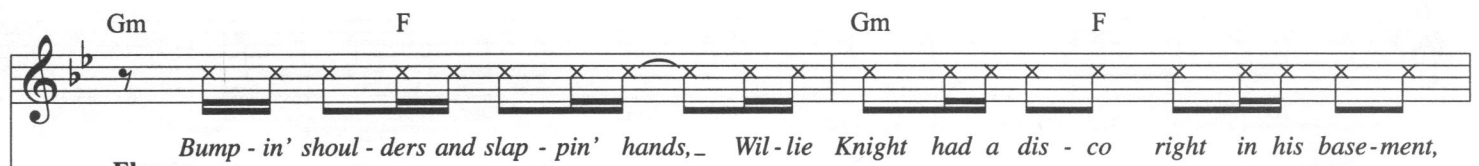
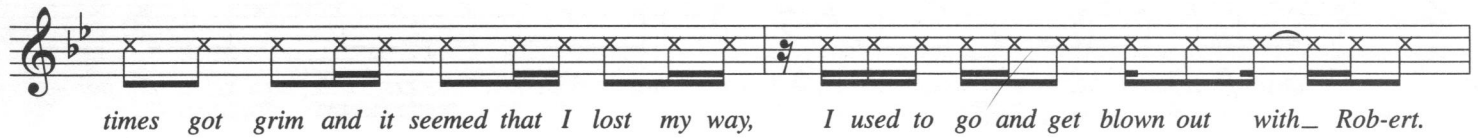
Gm F Gm F

Ooh._____ I re - mem - ber Lit - tle

Verse 4:

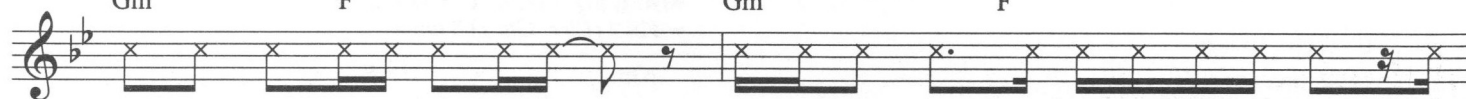
Elec. Gtr. 1 tacet

N.C.



w/Riff A (Elec. Gtr. 1)

Gm F



Span - dex shorts and the hal - ter tops, _ slang - in' them rocks and run - nin' from the cops. The

w/Riff A (Elec. Gtr. 1)

Gm F



on - ly white kid walk - in' 'round on the block, cruis - in' in, am slow, rid - in' rag _ top.

Elec. Gtr. 1 tacet

N.C.

w/Riff A (Elec. Gtr. 1) 3 times

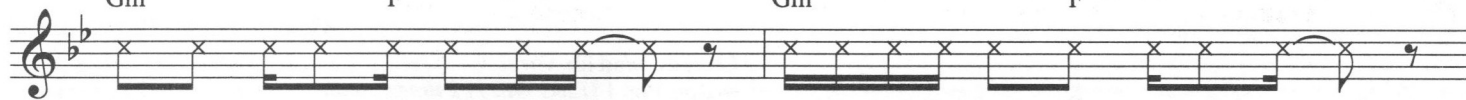
Gm F



Go see How - ard for what you need, _ un - der - age buy - in' for - ties and bags of weed. _ Buy - in'

w/Riff B (Elec. Gtr. 1)

Gm F



late night li - quor from broth - er Cole's, _ peo - ple used to say, "Rock, you got soul." _

w/Riff A (Elec. Gtr. 1) 10 times

Gm F



Big smoked out and so did Luke, _ had a stu - di - o bud - get from the co - caine loot.

Gm F



Chuck, D., and Murph were the o - rig - i - nal three and now Rich - ard, D., and Crack - er are down with me. _ I got a

Gm F



stu - di - o, rec - ords, and a taste of fame _ but when I roll through the clem it's still all the same. E - ven

Gm F



though things change _ you know I ain't for - got 'cause the love from the past gave birth to Kid Rock. But it's

Gm F



hard to go back 'cause of things I knew, _ 'cause the new life I have now lives for two.

Chorus:**w/Rhy. Fig. 1** (Elec. Gtr. 1) 8 times**w/Fill 2** (Elec. Gtr. 2) 8 timesElec. Gtr. 1 tacet
N.C.

Yeah, — and that's where I'm at. I wan - na go back. —

I wan - na go back. — I

wan - na go back. — Whoo. —

Outro: w/ad lib. vocal**w/Rhy. Fig. 1** (Elec. Gtr. 1) 2 times, simile**w/Fill 2** (Elec. Gtr. 2) 2 times*Play 5 times*

— Bring it down.

w/Rhy. Fig. 1 (Elec. Gtr. 1) simile
w/Fill 2 (Elec. Gtr. 2)

Elec. Gtr. 2 tacet

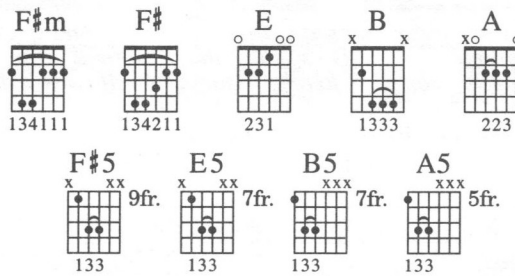
T
A
B

Fill 2
Elec. Gtr. 2

T
A
B

YA' KEEP ON

Words and Music by
R.J. "KID ROCK" RITCHIE,
B. LOMAS, L. RISBROOK,
W. RISBROOK, D. ROWE,
R. THOMPSON, C. WARD
and O. WOODS



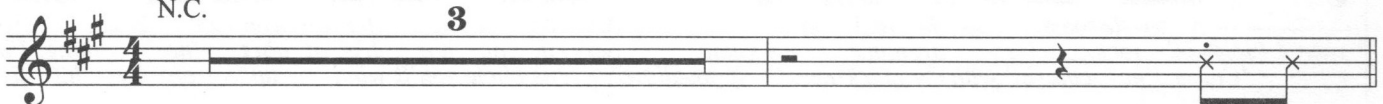
Tune all gtrs. down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately ♩ = 100

Intro:

N.C.



1. S^{***} , *god*

Chorus:

w/Riff A (*Elec. Gtr. 2*) Verse 2 only, 3 times, simile

w/Riff A (Elec. Gtr. 2) Verse 3 only, 2 times, simile

*F#m

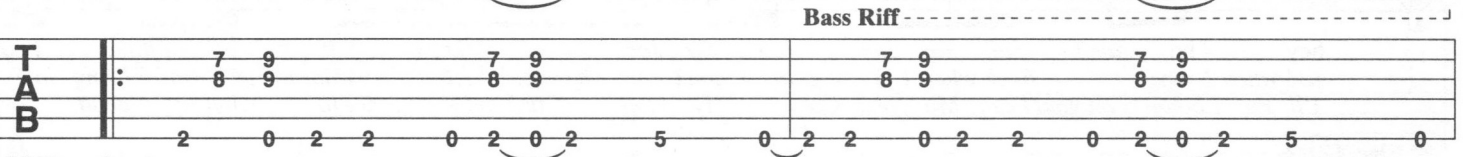


(2.) *damn* *moth-er f***-er, I'm* *back.* *My name ain't* *Jack* *Chirp-er,* *but I'm a day* *trip-per.* *So*
(2.) Mob Hill smok-in', *fine hole pok - in'.* *Kind buds* *be the buds* *I'm tok - in'.*
(3.) *know,* *ho,* *I'm the* *man in the dark.* *I* *got* *more riffs* *than* *Stan - ley Clarke* *or*

***Horns**
(arr. for gtr.)

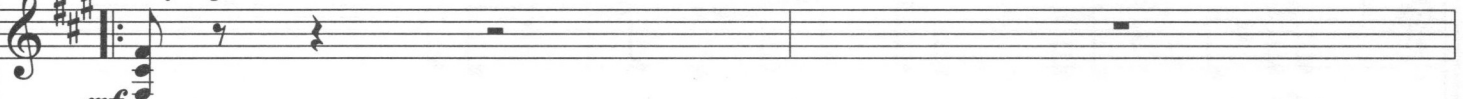


***Bass**
(arr. for gtr.)

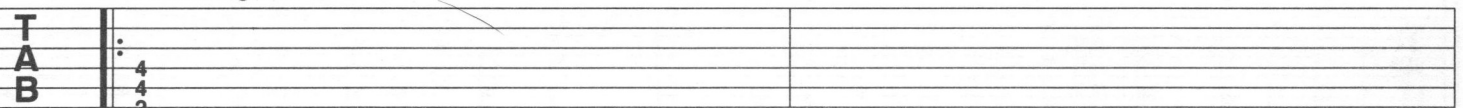


**** Elec. Gtr. 1**

Rhy. Fig. 1

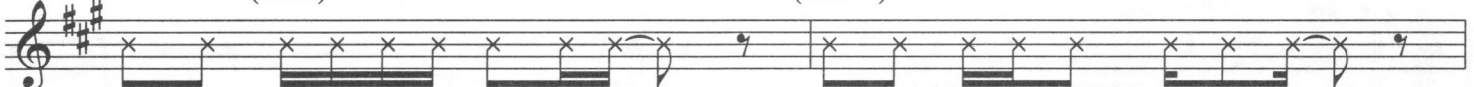


mf hold throughout



*Continue throughout section (except during N.C.'s or where otherwise indicated).

****Verse 3 only.**

$$(N.C.^3) \cdots \cdots (N.C.^2 \cdot 3)$$


watch me rip an - oth - er funk - y rhyme. — Black hos say - in' "That honk - y's fine." —
Hit - tin' you saps with the fresh s*** Mid - west - ern funk, and I'm the best, bitch. — The
George Duke. Shoot, I'm the kid with the funk - y loops. So if you

†These signify areas during which most of the instruments drop out; the numbers indicate the verses in which they occur.

w/Riff A (Elec. Gtr. 2) Verse 3 only, 5 times, simile

Get in line—just like I'm sup-posed to. And if you f*** with the Rock, I'll roast you.
 "K" to the "I" to the chrome "D"'s in the Grand Mar - quis sip-pin' O. E.____
 want some, get some. If you need some, here's some. If you don't, then just step to the rear, son.

A lit-tle toast to the real M Cs.____ Ain't no love— for the wan-na - bes.____ So,
 Pimp-in' rock, it's my name, my game. Serv-in' you hos like it ain't no thing, I'm the
 'Cause I'm com-in' with the quick-ness. If you dis this bitch, you'll wind up on my hit list.

* Elec. Gtr. 1

3

w/wah pedal

TAB

11 11 11
11 11 11

*Verse 2 only.

(N.C.³)-----

hey ho, don't call me Joe 'cause the Joes I know can't e - ven flow. I can
 Kid when I rap, Rock when I'm sing-in'. I don't care who comes, but what the f*** you bring-in'?
 I'll put a boun-ty on your head. Ma-comb Coun - ty, bitch, ain't no good place to wind up dead.

** Elec. Gtr. 2

mf light P.M. -----

TAB

2 2 0 2 0 0 0 2 5 2 0 2 2 0 2

Elec. Gtr. 1

Riff A-----

TAB

14
11
11

2 2 0 2 x x 0 2 0 2 5 2 0

**Verse 1 only.

†Verse 3 only.

1.3.

w/Riff A (Elec. Gtr. 2) Verse 1 only, 3 times, simile

w/Riff A (Elec. Gtr. 2) Verse 3 only, 5 times, simile



'Cause I'm a real rel-e-vant el-e-phant type men-ace, but it ain't_ Rock-y Den-nis.

(N.C.¹)

I'm from the moth-er f***-in' old school. Base-ment par-ties in the Clem, fool. Watch me bend this rhyme in half. I'm like Mo-ses, but the mic is my staff.

To Next Strain

(N.C.³)(N.C.¹)

Talk-in' that trash, I wish you would come step to Rock. It's all good. Ya keep Lay-in' down them Ten Com-mand-ments. "Thou shalt not dis the Rock", god damn it!

2.

F#

E

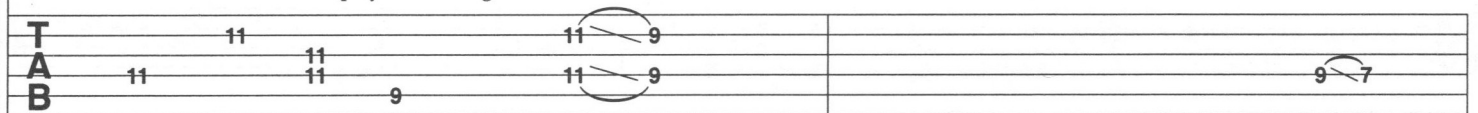


S***. One time, one rhyme 'cause I'm that moth-er f***-in'

Elec. Gtr. 1



w/distortion & envelope filter throughout section

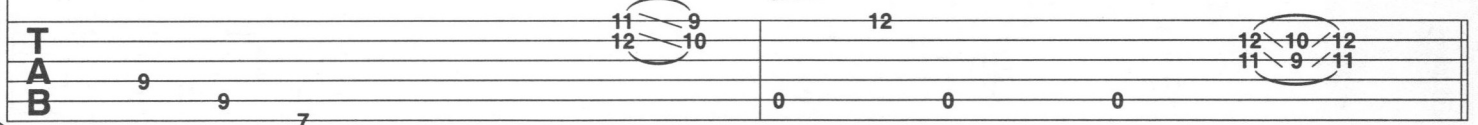


B

A



ill one with a steel dick hit-tin' you hos with the real s***. Ya keep



Chorus:
F#5

E5

on. Rock the house. Rock, rock the house. Ya keep

Yeah, oh yeah.

Elec. Gtr. 1

TAB

11	9/11	9	9	11	7
11	9/11	9	9	11	7
9	7/9	7	7	9	7

B5

A5

on. Ya keep

Woah.

TAB

9	7	7/9	7
9	7	7/9	7
7	5	7/5	5

F#5

E5

on. Rock the house. Rock, rock the house. Ya keep

Yeah, oh yeah, yeah.

w/trem. bar

TAB

11	(11)	(11)	9/11	9	9	11	7
11	(11)	(11)	9/11	9	9	11	7
9	9	9	7/9	7	7	9	7

To Coda C 1.

B5 A5

on. Rock, rock the house. Rock, 2. Funk me now it's the rock the house.

Woah, oh.

Rhy. Fig. 2

TAB

9 7 9 7 5 7 5

2. w/Rhy. Fig. 2 (Elec. Gtr. 1)

3. w/Rhy. Fig. 2 (Elec. Gtr. 1)

rock the house. 3. Now, if you don't Rock the house. You keep.

woah. Yeah yeah, oh.

Interlude:

F#5 E5

Rock the house. Rock, rock the house.

Yeah, oh yeah yeah yeah yeah yeah no,

Mm. Mm

B5 A5

You don't stop, you don't stop, lis-ten.

yeah. oh. Woah no.

F#5 **E5**

Yeah, uh, there's a par-ty o-ver there. Uh, there's a par-ty o-ver

Yeah. yeah. yeah. yeah. yeah. yeah. Mm. yeah.

F#5 **D.S. al Coda**

here. Rock, rock, rock, rock, rock, rock, rock, rock, rock, rock, rock the house. Ya keep

yeah. Oh. Oh.

Coda **w/Rhy. Fig. 2 (Elec. Gtr. 1)** **A5** **Outro:** **w/Rhy. Fig. 1 (Elec. Gtr. 1)** **w/Rhy. Fig. 2 (Elec. Gtr. 2) 5 times, simile** **Resume Horn & Bass Riffs** **F#m**

rock the house. You keep. Mm - hm.

Yeah. oh.

Hey. hey. Woah.

woah, yeah. yeah. Yeah, mm. N.C.

Elec. Gtr. 2

TAB

2 2 0 2 2 x 0 2

Verse:
D5

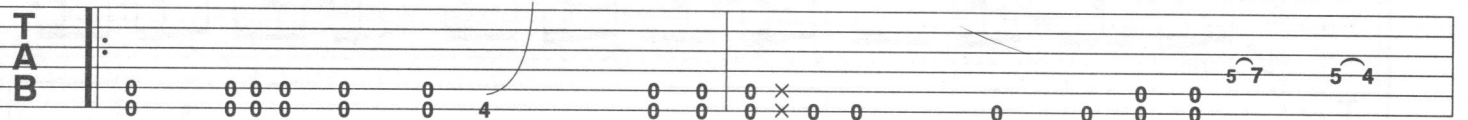


1. I sense dan - ger, I'm a strang - er. I'm feel-in' ma - jor torn — 'cause I was - n't born in a man - ger.
2. I sense dan - ger, I'm a strang - er, I'm feel-in' ma - jor torn — 'cause I was - n't born in a man - ger.
3. I see lights in my sights, but they look dim. I nev - er backed out or cracked out, but I look thin.

*Elec. Gtr. 2
Rhy. Fig. 2



1/2



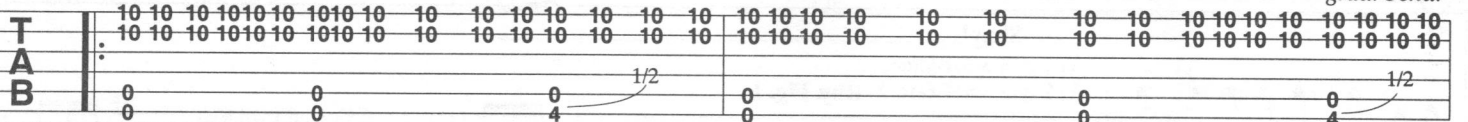
Riff B

Riff C



grad. bend

grad. bend.



*Verses 1 & 2 only.

**Verse 3 only.



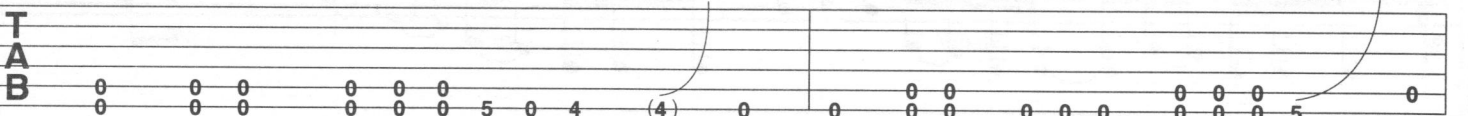
And my an - ger has no out - let, so all day long I smoke that sens. —
I feel fun - ny and I smell like sex but in my heart I have no re - grets. —
I wan - na fight for the right, but I'm wrong. Say you love me, now I'm gone. —

end Rhy. Fig. 2

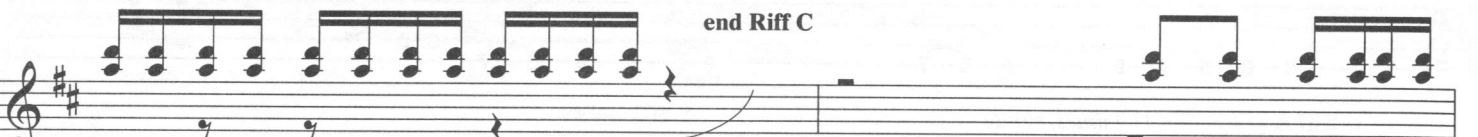


1/2

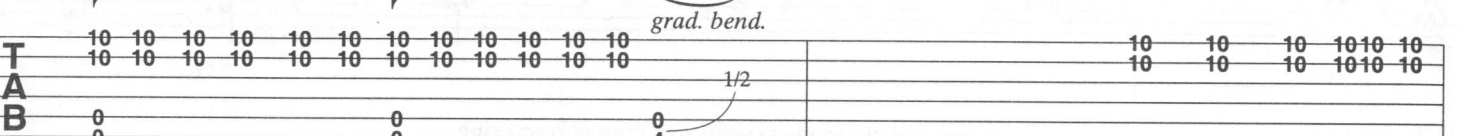
grad. bend 1/2



end Riff C



grad. bend.



w/Rhy. Fig. 2 (Elec. Gtr. 2) simile
w/Riff C (Elec. Gtr. 1) Verse 3 only

I nev-er rest, nev - er sleep. I'm a freak. Too cheap to talk, and so I scream like, "Yeah!"
So let's roll, pay your toll, get soul. Let me know, up - hold, smoke a bowl, like...
I nev-er rest, nev - er sleep. I'm a freak. Too cheap to talk, and so I shut up like...

w/Riff B (Elec. Gtr. 1) Verse 3 only

1.2.
— And ev - 'ry - thing that you stand for hates us. But ev - 'ry - thing your soul needs, it a - waits us. }
— 'Cause ev - 'ry - thing that you stand for hates us. But ev - 'ry - thing your soul needs, it a - waits us. }
And ev - 'ry - thing that you stand for hates us.

Elec. Gtr. 2

1/2
2 (2)

w/Riff. A (Elec. Gtr. 1)

To Next Strain
(To Chorus:) 3.
N.C.

Huh! But ev - 'ry - thing your soul needs, it a - waits us.

Riff D

w/wah pedal

T
A
B 0 5 6 5 5 7 5

Chorus:

w/Riff A (Elec. Gtr. 1) 8 times, simile

w/Riff B (Elec. Gtr. 1) 2 times

w/Riff D (Elec. Gtr. 2)

Elec.
Gtr. 2

D5

So let's ride, not slide; let's mack. And if they

Cont. rhy. simile

say, "You can't go a-round her," say "F*** that!" So let's ride, not slide, let's mack. And if they

D7(♭) G/D D5

say, "You can't go a-round here," say "F*** that!" So let's ride, not slide, let's mack. And if they

To Coda

say, "You can't come a-round here," say "F*** that!" So let's ride, noy slide, let's mack. And if they

1.
D7(♭) G/D D5 3fr. D5 F5
Elec. Gtr. 2

say you can't come a-round me, say "F*** that!"

D5 3fr. D5 F5 D5 3fr. D5 F5

say you can't come a-round me, say "F*** that!"

2.
D5 3fr. D5 F5 D5 D7(♭) G/D
Elec. Gtr. 3

say you can't come a-round me, say "F*** that!"

TAB

say you can't come a-round me, say "F*** that!"

Guitar Solo:
w/Rhy. Fig. 1 (Elec Gtr. 2) simile
 D5

hold ---- 1/2

hold ---- 1/2

TAB

TAB

TAB

Elec. Gtr. 2

TAB

D.S. $\text{\textcircled{S}}$ al Coda

1/2 1/2

grad. bend

TAB

TAB

w/Riff A (Elec. Gtr. 1)

Coda D7(\flat) G/D

Outro: D5

say you can't come a-round me, say "F*** that!" "F*** that!"

Hey _____

*Elec. Gtr. 2 Riff D

TAB

w/Riff 2 (Elec. Gtr. 2) 7 times, simile

"F*** that!" "F*** that!" "F*** that!" "F*** that!"

hey. _____ Hey _____

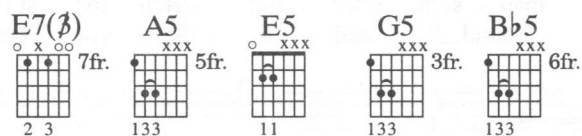
N.C.

"F*** that!" "F*** that!" "F*** that!"

hey. _____

F**K YOU BLIND

Words and Music by
R.J. "KID ROCK" RITCHIE



Moderately ♩ = 118

Intro:

N.C. E7(b9) Riff A

Elec. Gtr. 1

f

1/4 1/4 1/4 1/4

TAB

0 0 0 3 0 0 0 0 3 0 0 0 3 0

1. A5 2. A5

Mm.---

end Riff A

1/4 1/4 1/2 1/2

TAB

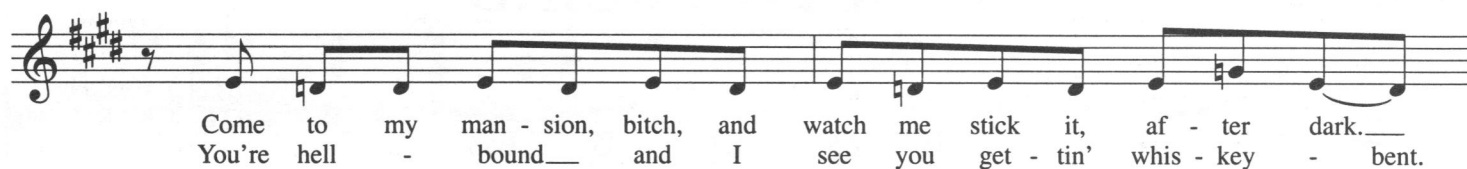
0 0 0 3 0 3 3/5 5 5 (5) 3 0 3/5 5 5 (5) 3 0

Verses 1 & 2:

E5

1. I'm not the trash you think I am talk - in' trail - er park.____
(2.) check - in' out my car, mm - hm, and my res - i - dence.____

A5



E5



A5

**Chorus:****w/Riff A (Elec. Gtr. 1) 1st time only**

E5

G5

E5

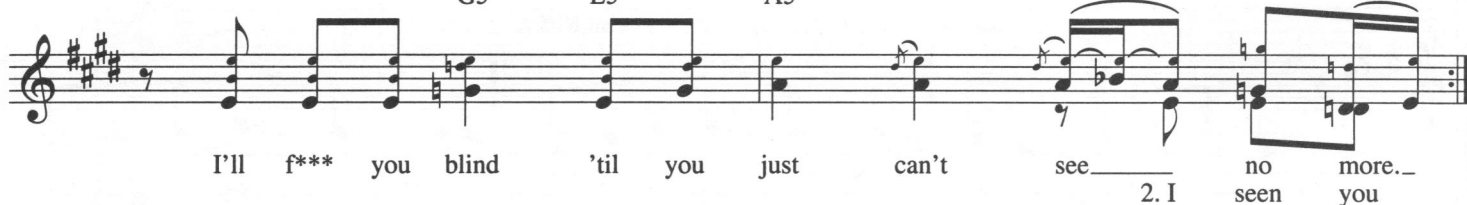
G5

E5



G5

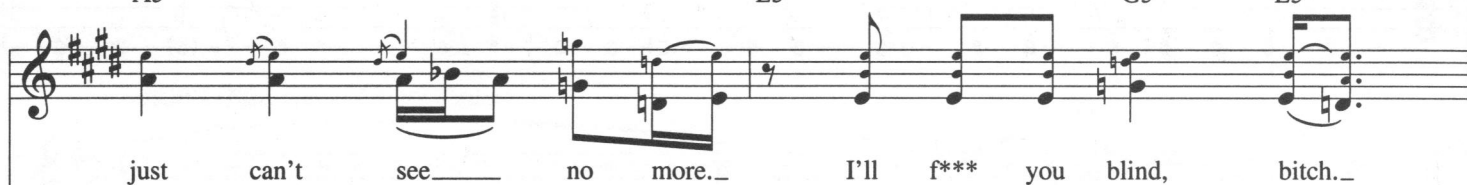
E5

1.
A52.
A5

E5

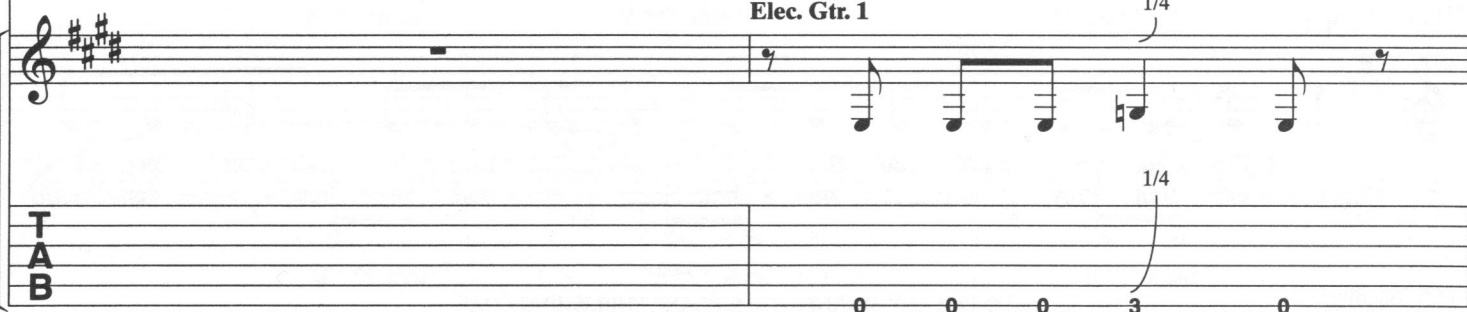
G5

E5

**Elec. Gtr. 1**

1/4

1/4



G5 E5 G5 E5

I'll f*** you blind, bitch. I'll f*** you blind 'til you

1/4 1/4

TAB

0 0 3 0 0 0 0 3 0 3

Interlude:

N.C. E5 G5 E5 G5 E5

just can't see no more.

Elec. Gtr. 1
Rhy. Fig. 1

1/4 1/4

harm. harm.

TAB

2 2 2 2 5 2 5 x 2 2 5 2 5

0 0 0 0 3 0 x 0 0 3 0 0

1. G5 E5 G5 A5 Bb5 A5 G5 E5 2. A5 Bb5 A5 G5 E5

1/4 1/4 1/2 1/2

end Rhy. Fig. 1

TAB

x 2 2 2 5 2 5 5/7 7 7 (7) 5 2 5/7 7 7 (7) 5 2

x 0 0 0 3 0 3 3/5 5 5 (5) 3 0 3/5 5 5 (5) 3 0

Verses 3 & 4:

E5

3. I'm Su - per - fly, bitch. I'm not in that guy, bitch.

4. I like that long hair swing - in' in them Cal - vin Klein's.

A5

I'll f*** you blind, — leave you face — down in the ditch.
I'll pull them young, — star — f*** — in' with their vir — gin minds. —

E5

Thought — you'd get rich straight f*** — in' witch a play — er. I'm the
I — give a f*** a — bout your pa — pa or your moth — er. Might walk —

A5

pimp — of the na — tion. Yeah, the pus — sy sur — vey — or, hey. —
— up on your ass and bitch — slap your broth — er, say. — }

Chorus:

w/Riff A (Elec. Gtr. 1) 1st time only, twice

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2nd time only, twice

E5 G5 E5 G5 E5

I'll f*** you blind, bitch. — I'll f*** you blind, bitch. —

G5 E5 G5 A5 Bb5 A5 G5 E5

I'll f*** you blind 'til you just can't see — no more. —

G5 E5 G5 E5

I'll f*** you blind, bitch. — I'll f*** you blind, bitch. —

1. A5 Bb5 A5 G5 E5

I'll f*** you blind 'til you just can't see — no more. —

2. A5 Bb5 A5 G5 E5 w/Rhy. Fig. 1 (Elec. Gtr. 1) G5 E5

just can't see — no more. — I'll f*** you blind, bitch. —

The musical notation is on a single staff in G major (one sharp). The lyrics are: "I'll f*** you blind, bitch... I'll f*** you blind 'til you". The melody consists of eighth and quarter notes. Chord symbols G5 and E5 are placed above the staff at specific points: G5 above "blind," and E5 above "bitch..."; G5 above "blind" and E5 above "'til" in the second phrase; and G5 above "you" in the final phrase.

Interlude:

w/Rhy. Fig. 1 (*Elec. Gtr. 1*)

A5 Bb5 A5 G5 E5 G5 E5 G5 E5

just can't see no more see

1. G5 E5 G5 1.-3. A5 Bb5 A5 G5 E5 4. A5 Bb5 A5 G5 E5

N.C.
Elec. Gtr. 2

f
hold throughout

1/4

1/4

grad. bend 1

17

T
A
B

0 0 0 3 0 0 0 0 0

Chorus/Guitar Solo:

w/Rhy. Fig. 1 (*Elec. Gtr. 1*) 2 times

E5 G5 E5 G5 E5

I'll f*** you blind, bitch... I'll f*** you blind, bitch...

*Elec. Gtr. 2 (8va)

The image shows a musical score for Electric Guitar 2 (8va) and a corresponding guitar tablature. The musical notation is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 4/4. The notation includes various musical symbols such as eighth notes, sixteenth notes, and slurs, indicating a complex melodic line. The guitar tablature is written below the musical staff, showing fret numbers (17, 15, 14, 17, 15, 17, 17) and a 'TAB' label. The tablature is aligned with the musical notation, showing the fret positions for each note. The notation is in a standard musical format, with a treble clef and a key signature of three sharps. The guitar tablature is written in a standard format, with fret numbers and a 'TAB' label. The notation is in a standard musical format, with a treble clef and a key signature of three sharps. The guitar tablature is written in a standard format, with fret numbers and a 'TAB' label.

****Elec. Gtr. 2**

The musical score for Electric Guitar 2 is written on a treble clef staff with a key signature of four sharps (F#, C#, G#, D#). The melody begins with a double bar line and a repeat sign. The first measure contains a quarter note F#4, an eighth note G#4, and a quarter note A4. The second measure contains a quarter note B4, an eighth note C#5, and a quarter note D#5. The third measure contains a quarter note E5, an eighth note F#5, and a quarter note G#5. The fourth measure contains a quarter note A5, an eighth note B5, and a quarter note C#6. The fifth measure contains a quarter note D#6, an eighth note E6, and a quarter note F#6. The sixth measure contains a quarter note G#6, an eighth note A6, and a quarter note B6. The seventh measure contains a quarter note C#7, an eighth note D7, and a quarter note E7. The eighth measure contains a quarter note F#7, an eighth note G#7, and a quarter note A7. The ninth measure contains a quarter note B7, an eighth note C#8, and a quarter note D8. The tenth measure contains a quarter note E8, an eighth note F#8, and a quarter note G#8. The eleventh measure contains a quarter note A8, an eighth note B8, and a quarter note C#9. The twelfth measure contains a quarter note D9, an eighth note E9, and a quarter note F#9. The thirteenth measure contains a quarter note G#9, an eighth note A9, and a quarter note B9. The fourteenth measure contains a quarter note C#10, an eighth note D10, and a quarter note E10. The fifteenth measure contains a quarter note F#10, an eighth note G#10, and a quarter note A10. The sixteenth measure contains a quarter note B10, an eighth note C#11, and a quarter note D11. The seventeenth measure contains a quarter note E11, an eighth note F#11, and a quarter note G#11. The eighteenth measure contains a quarter note A11, an eighth note B11, and a quarter note C#12. The nineteenth measure contains a quarter note D12, an eighth note E12, and a quarter note F#12. The twentieth measure contains a quarter note G#12, an eighth note A12, and a quarter note B12. The twenty-first measure contains a quarter note C#13, an eighth note D13, and a quarter note E13. The twenty-second measure contains a quarter note F#13, an eighth note G#13, and a quarter note A13. The twenty-third measure contains a quarter note B13, an eighth note C#14, and a quarter note D14. The twenty-fourth measure contains a quarter note E14, an eighth note F#14, and a quarter note G#14. The twenty-fifth measure contains a quarter note A14, an eighth note B14, and a quarter note C#15. The twenty-sixth measure contains a quarter note D15, an eighth note E15, and a quarter note F#15. The twenty-seventh measure contains a quarter note G#15, an eighth note A15, and a quarter note B15. The twenty-eighth measure contains a quarter note C#16, an eighth note D16, and a quarter note E16. The twenty-ninth measure contains a quarter note F#16, an eighth note G#16, and a quarter note A16. The thirtieth measure contains a quarter note B16, an eighth note C#17, and a quarter note D17. The thirty-first measure contains a quarter note E17, an eighth note F#17, and a quarter note G#17. The thirty-second measure contains a quarter note A17, an eighth note B17, and a quarter note C#18. The thirty-third measure contains a quarter note D18, an eighth note E18, and a quarter note F#18. The thirty-fourth measure contains a quarter note G#18, an eighth note A18, and a quarter note B18. The thirty-fifth measure contains a quarter note C#19, an eighth note D19, and a quarter note E19. The thirty-sixth measure contains a quarter note F#19, an eighth note G#19, and a quarter note A19. The thirty-seventh measure contains a quarter note B19, an eighth note C#20, and a quarter note D20. The thirty-eighth measure contains a quarter note E20, an eighth note F#20, and a quarter note G#20. The thirty-ninth measure contains a quarter note A20, an eighth note B20, and a quarter note C#21. The fortieth measure contains a quarter note D21, an eighth note E21, and a quarter note F#21. The forty-first measure contains a quarter note G#21, an eighth note A21, and a quarter note B21. The forty-second measure contains a quarter note C#22, an eighth note D22, and a quarter note E22. The forty-third measure contains a quarter note F#22, an eighth note G#22, and a quarter note A22. The forty-fourth measure contains a quarter note B22, an eighth note C#23, and a quarter note D23. The forty-fifth measure contains a quarter note E23, an eighth note F#23, and a quarter note G#23. The forty-sixth measure contains a quarter note A23, an eighth note B23, and a quarter note C#24. The forty-seventh measure contains a quarter note D24, an eighth note E24, and a quarter note F#24. The forty-eighth measure contains a quarter note G#24, an eighth note A24, and a quarter note B24. The forty-ninth measure contains a quarter note C#25, an eighth note D25, and a quarter note E25. The fiftieth measure contains a quarter note F#25, an eighth note G#25, and a quarter note A25. The fifty-first measure contains a quarter note B25, an eighth note C#26, and a quarter note D26. The fifty-second measure contains a quarter note E26, an eighth note F#26, and a quarter note G#26. The fifty-third measure contains a quarter note A26, an eighth note B26, and a quarter note C#27. The fifty-fourth measure contains a quarter note D27, an eighth note E27, and a quarter note F#27. The fifty-fifth measure contains a quarter note G#27, an eighth note A27, and a quarter note B27. The fifty-sixth measure contains a quarter note C#28, an eighth note D28, and a quarter note E28. The fifty-seventh measure contains a quarter note F#28, an eighth note G#28, and a quarter note A28. The fifty-eighth measure contains a quarter note B28, an eighth note C#29, and a quarter note D29. The fifty-ninth measure contains a quarter note E29, an eighth note F#29, and a quarter note G#29. The sixtieth measure contains a quarter note A29, an eighth note B29, and a quarter note C#30. The sixty-first measure contains a quarter note D30, an eighth note E30, and a quarter note F#30. The sixty-second measure contains a quarter note G#30, an eighth note A30, and a quarter note B30. The sixty-third measure contains a quarter note C#31, an eighth note D31, and a quarter note E31. The sixty-fourth measure contains a quarter note F#31, an eighth note G#31, and a quarter note A31. The sixty-fifth measure contains a quarter note B31, an eighth note C#32, and a quarter note D32. The sixty-sixth measure contains a quarter note E32, an eighth note F#32, and a quarter note G#32. The sixty-seventh measure contains a quarter note A32, an eighth note B32, and a quarter note C#33. The sixty-eighth measure contains a quarter note D33, an eighth note E33, and a quarter note F#33. The sixty-ninth measure contains a quarter note G#33, an eighth note A33, and a quarter note B33. The seventieth measure contains a quarter note C#34, an eighth note D34, and a quarter note E34. The seventy-first measure contains a quarter note F#34, an eighth note G#34, and a quarter note A34. The seventy-second measure contains a quarter note B34, an eighth note C#35, and a quarter note D35. The seventy-third measure contains a quarter note E35, an eighth note F#35, and a quarter note G#35. The seventy-fourth measure contains a quarter note A35, an eighth note B35, and a quarter note C#36. The seventy-fifth measure contains a quarter note D36, an eighth note E36, and a quarter note F#36. The seventy-sixth measure contains a quarter note G#36, an eighth note A36, and a quarter note B36. The seventy-seventh measure contains a quarter note C#37, an eighth note D37, and a quarter note E37. The seventy-eighth measure contains a quarter note F#37, an eighth note G#37, and a quarter note A37. The seventy-ninth measure contains a quarter note B37, an eighth note C#38, and a quarter note D38. The eightieth measure contains a quarter note E38, an eighth note F#38, and a quarter note G#38. The eighty-first measure contains a quarter note A38, an eighth note B38, and a quarter note C#39. The eighty-second measure contains a quarter note D39, an eighth note E39, and a quarter note F#39. The eighty-third measure contains a quarter note G#39, an eighth note A39, and a quarter note B39. The eighty-fourth measure contains a quarter note C#40, an eighth note D40, and a quarter note E40. The eighty-fifth measure contains a quarter note F#40, an eighth note G#40, and a quarter note A40. The eighty-sixth measure contains a quarter note B40, an eighth note C#41, and a quarter note D41. The eighty-seventh measure contains a quarter note E41, an eighth note F#41, and a quarter note G#41. The eighty-eighth measure contains a quarter note A41, an eighth note B41, and a quarter note C#42. The eighty-ninth measure contains a quarter note D42, an eighth note E42, and a quarter note F#42. The ninetieth measure contains a quarter note G#42, an eighth note A42, and a quarter note B42. The hundredth measure contains a quarter note C#43, an eighth note D43, and a quarter note E43. The hundred-first measure contains a quarter note F#43, an eighth note G#43, and a quarter note A43. The hundred-second measure contains a quarter note B43, an eighth note C#44, and a quarter note D44. The hundred-third measure contains a quarter note E44, an eighth note F#44, and a quarter note G#44. The hundred-fourth measure contains a quarter note A44, an eighth note B44, and a quarter note C#45. The hundred-fifth measure contains a quarter note D45, an eighth note E45, and a quarter note F#45. The hundred-sixth measure contains a quarter note G#45, an eighth note A45, and a quarter note B45. The hundred-seventh measure contains a quarter note C#46, an eighth note D46, and a quarter note E46. The hundred-eighth measure contains a quarter note F#46, an eighth note G#46, and a quarter note A46. The hundred-ninth measure contains a quarter note B46, an eighth note C#47, and a quarter note D47. The hundred-tieth measure contains a quarter note E47, an eighth note F#47, and a quarter note G#47. The hundred-first measure contains a quarter note A47, an eighth note B47, and a quarter note C#48. The hundred-second measure contains a quarter note D48, an eighth note E48, and a quarter note F#48. The hundred-third measure contains a quarter note G#48, an eighth note A48, and a quarter note B48. The hundred-fourth measure contains a quarter note C#49, an eighth note D49, and a quarter note E49. The hundred-fifth measure contains a quarter note F#49, an eighth note G#49, and a quarter note A49. The hundred-sixth measure contains a quarter note B49, an eighth note C#50, and a quarter note D50. The hundred-seventh measure contains a quarter note E50, an eighth note F#50, and a quarter note G#50. The hundred-eighth measure contains a quarter note A50, an eighth note B50, and a quarter note C#51. The hundred-ninth measure contains a quarter note D51, an eighth note E51, and a quarter note F#51. The hundred-tieth measure contains a quarter note G#51, an eighth note A51, and a quarter note B51. The hundred-first measure contains a quarter note C#52, an eighth note D52, and a quarter note E52. The hundred-second measure contains a quarter note F#52, an eighth note G#52, and a quarter note A52. The hundred-third measure contains a quarter note B52, an eighth note C#53, and a quarter note D53. The hundred-fourth measure contains a quarter note E53, an eighth note F#53, and a quarter note G#53. The hundred-fifth measure contains a quarter note A53, an eighth note B53, and a quarter note C#54. The hundred-sixth measure contains a quarter note D54, an eighth note E54, and a quarter note F#54. The hundred-seventh measure contains a quarter note G#54, an eighth note A54, and a quarter note B54. The hundred-eighth measure contains a quarter note C#55, an eighth note D55, and a quarter note E55. The hundred-ninth measure contains a quarter note F#55, an eighth note G#55, and a quarter note A55. The hundred-tieth measure contains a quarter note B55, an eighth note C#56, and a quarter note D56. The hundred-first measure contains a quarter note E56, an eighth note F#56, and a quarter note G#56. The hundred-second measure contains a quarter note A56, an eighth note B56, and a quarter note C#57. The hundred-third measure contains a quarter note D57, an eighth note E57, and a quarter note F#57. The hundred-fourth measure contains a quarter note G#57, an eighth note A57, and a quarter note B57. The hundred-fifth measure contains a quarter note C#58, an eighth note D58, and a quarter note E58. The hundred-sixth measure contains a quarter note F#58, an eighth note G#58, and a quarter note A58. The hundred-seventh measure contains a quarter note B58, an eighth note C#59, and a quarter note D59. The hundred-eighth measure contains a quarter note E59, an eighth note F#59, and a quarter note G#59. The hundred-ninth measure contains a quarter note A59, an eighth note B59, and a quarter note C#60. The hundred-tieth measure contains a quarter note D60, an eighth note E60, and a quarter note F#60. The hundred-first measure contains a quarter note G#60, an eighth note A60, and a quarter note B60. The hundred-second measure contains a quarter note C#61, an eighth note D61, and a quarter note E61. The hundred-third measure contains a quarter note F#61, an eighth note G#61, and a quarter note A61. The hundred-fourth measure contains a quarter note B61, an eighth note C#62, and a quarter note D62. The hundred-fifth measure contains a quarter note E62, an eighth note F#62, and a quarter note G#62. The hundred-sixth measure contains a quarter note A62, an eighth note B62, and a quarter note C#63. The hundred-seventh measure contains a quarter note D63, an eighth note

*1st time only.

****2nd time only.**

G5 E5 G5 A5 Bb5 A5 G5 E5

I'll f*** you blind 'til you just can't see no more...

(8va) 7

1

TAB

17 3 5 (5) 5 3 4 2 2 4 0 0

TAB

0 5 3/5 3/5 3 2 3 2 0 0 2 4 0 2

G5 E5 G5 E5

I'll f*** you blind, bitch... I'll f*** you blind, bitch...

TAB

2 0 2 0 2/4 2 0 3 4 3 5 3 5

TAB

2 0 2 2 2 0 2 2 0 2 2 0

1. G5 E5 G5 A5 Bb5 A5 G5 E5

I'll f*** you blind 'til you just can't see no more...

TAB

TAB

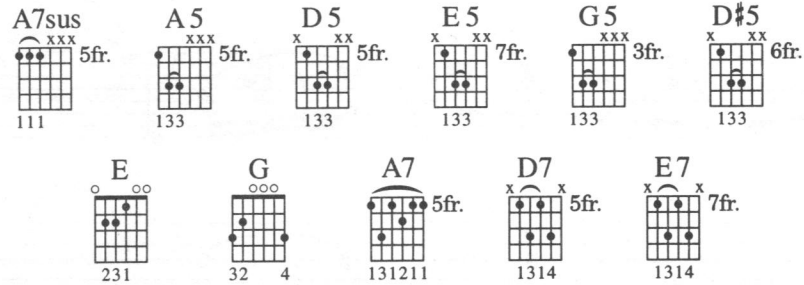
2. A5 Bb5 A5 G5 E5 N.C.

just can't see no more...

TAB

BORN 2 B A HICK

Words and Music by
R.J. "KID ROCK" RITCHIE



Fast ♩ = 168

Intro:

N.C.

a tempo

A7sus A5

Cont. in notation

Gtr. 1

Gtr. 2 (Spoken:) "1992"

mf grad. release

1 15 (15)

Verse:

A7

1. See I was born a lit - tle pie - eyed moth - er - f*** - er.
(2. 3.) love to spend my days just a - squir'l hunt-in'.

Ma-ma, she left me, and my
Go see my cous - in El - lie

Gtr. 1

Rhy. Fig. 1

TAB

7 7 9 10 9 7 7 7 9 10 9 7 7 7 9 10 9 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D7

pa - pa was a hard truck-er. Out on the high - way, we loved to roll. He nev - er
 Mae and get some good lov - in'. Kiss - in' and hug - ging o - ver dis - tant lands. Peo -

TAB

7	7	9	5	10	5	9	7	7	7	9	5	10	5	9	7	7	7	9	5	10	5	9	7
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

A7

E7

made me go to school; I nev - er begged to go. I was a low - class liv - in' raised
 - ple al - ways tell me I'm a twist - ed man. Jim Beam in my hand, - boots

TAB

7	7	9	5	10	5	9	7	7	7	9	5	10	5	9	7	9	9	11	7	12	7	11	9
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7

To Coda \oplus 1.

D7

A5

G5

A5

G5

A5

out in the sticks. I was born to be a hick. 2. See, I
 caked in s*** and I was born to be

TAB

7	7	9	5	10	5	9	7	7	x	5	x	7	x	5	x	7	7
5	5	5	5	5	5	5	5	5	x	5	x	7	x	5	x	7	7
									x	3	x	5	x	3	x	5	5

end Rhy. Fig. 1

2.

D5 D#5 E5

Guitar Solo:
w/Rhy. Fig. 1 (Gtr. 1)
A7

a hick. Aw, _____

Gtr. 2

TAB

7 7 8 9 x x 0 0 0 5 7 7 7(7) 5 7 7 7

5 5 6 7 x x 7

D7

now, now, born to be a hick, man.

TAB

5 5 5 5 3 5 3 8 8 10 10 10 10 10 10

A7

E7

Reow reow reow reow reow.

1/4 1/4

TAB

10(10) 8 10 10 10 8 (8) 10 8 10 10 10 10 8 10 10 8 8 8 10

[illegible]

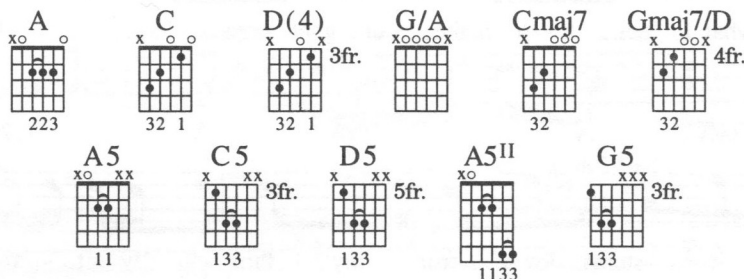
shot - gun tot - in', I'm a John Deere driv-in', I'm a hick.

A5 G5 E G E
 Organ A5
 Hah - har...

TAB
 7 7 5 5 5 6 9

MY OEDIPUS COMPLEX

Words and Music by
R.J. "KID ROCK" RITCHIE



Tempo I: Slowly ♩ = 69

Chorus:

A C D(4)

Well, I need some-bod-y. Won't you help me?

Acous. Gtr.

mf hold throughout

T 2
A 2
B 0

0 2/3 2 2 3/5 4 0

A C D(4)

Well, I need some-bod-y. Won't you tell me who I am?

Cont. in slashes

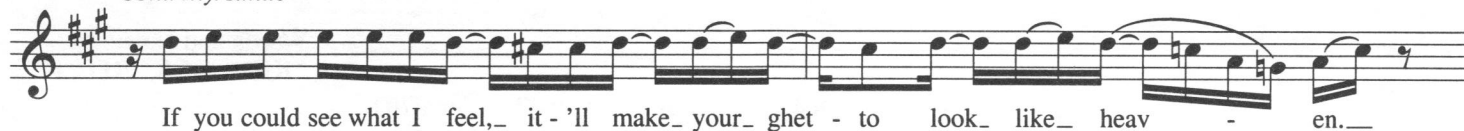
T 2
A 2
B 0

0 2/3 2 2 3/5 4 0

A G/A A G/A A G/A C D(4)

Er, I've been liv-in' a lie so long, it seems I've lived a life - time.

A G/A A G/A A G/A Cmaj7 Gmaj7/D
Cont. rhy. simile



If you could see what I feel, it - 'll make your ghet - to look like heav - en.



And I be-lieve it stems down from my fam - 'ly sit - u - a - tion.

A N.C.



I nev - er liked my old man and could - n't stand to be a-round him.

A G/A A G/A A G/A Cmaj7 Gmaj7/D D(4)



Some - times I sit all a - lone just star - in' at his pic - ture, yeah.



My heart turns to stone and I think of him.

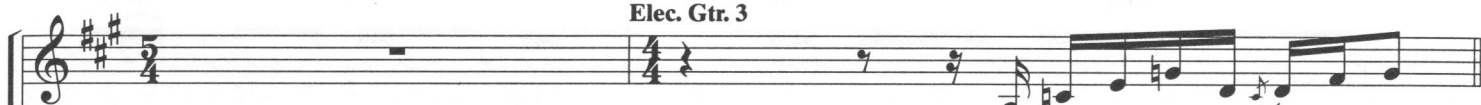
Tempo II: Moderately slow ♩ = 78

A5 D(4) C A5 N.C.

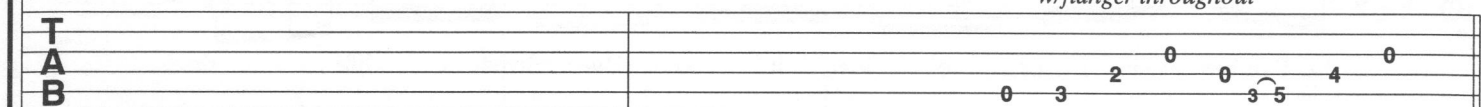
*Elec. Gtr. 1



Elec. Gtr. 3



mf hold throughout
w/flanger throughout



*w/backwards tape effect throughout.

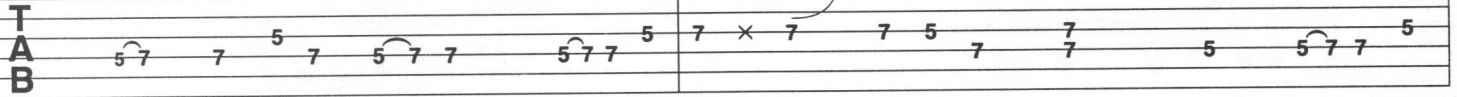
Interlude:
A5

C

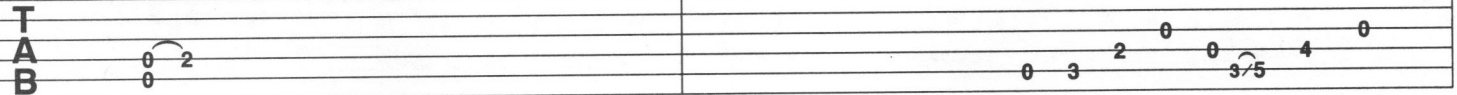
D(4)

Elec. Gtr. 2

f hold throughout
w/wah throughout



Elec. Gtr. 3



A5

D(4)

C

A5

3fr.

C

D(4)

TAB

7 7 7 0 5 5 7 5 7 5 7 3 3 5 3 5 5 5 3 3 2

Acous. Gtr.

TAB

0 2 0 3 2 0 4 0 0 0 3 2 5 0 2

Chorus:

A5

D(4)

C

A5

Gmaj7/D

Elec.
Gtr. 1

Well, I need some-bod-y. Won't you help me?

Elec. Gtr. 2

Musical notation for Elec. Gtr. 2, showing a melodic line with bends and slurs.

TAB notation for Elec. Gtr. 2, showing fret numbers: 0 2 2 0 0 2 2 3 5 3 0 3 0 0 5 (5) 3 5 3 3 5 5 0

Acous. Gtr.

Musical notation for Acous. Gtr., showing a melodic line with bends and slurs.

TAB notation for Acous. Gtr., showing fret numbers: 0 0 2 4 5

A5

D(4)

C

A5

Cmaj7

N.C.

Rhy. Fig. 1

end Rhy. Fig. 1

I need some-bod-y. Won't you tell me who I am? You nev-er

Musical notation for Rhy. Fig. 1, showing a melodic line with bends and slurs.

TAB notation for Rhy. Fig. 1, showing fret numbers: 7 5 7 7 5 7 5 7 7 5 5 5 7 7 5 7 7 5 7 5 7 7 5 7

Musical notation for Rhy. Fig. 1, showing a melodic line with bends and slurs.

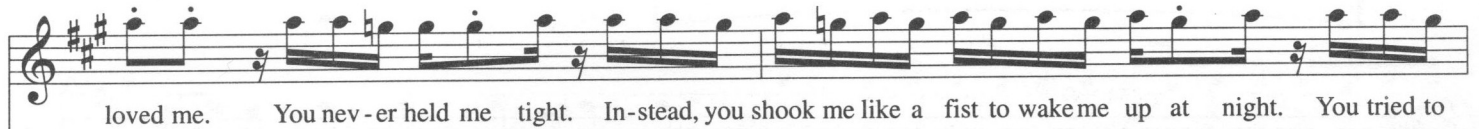
TAB notation for Rhy. Fig. 1, showing fret numbers: 0 0 0 2

Bridge 1:

A5

C5

D5



Elec. Gtr. 4

Rhy. Fig. 2

end Rhy. Fig. 2



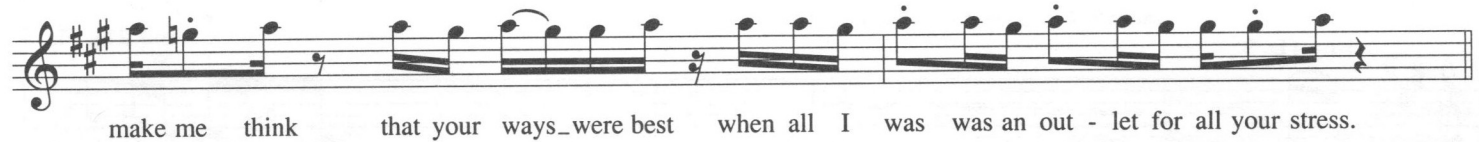
T	2	2	2	2	2	5	5	7	7	2
A	2	2	2	2	2	5	5	7	7	2
B	0	5	0	3	0	0	0	3	3	5

w/Rhy. Fig. 2 (Elec. Gtr. 4)

A5

C5

D5

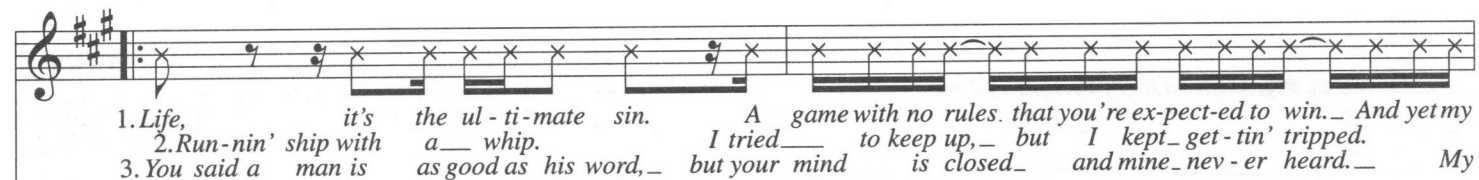


Verses 1, 2, & 3:

A5

C

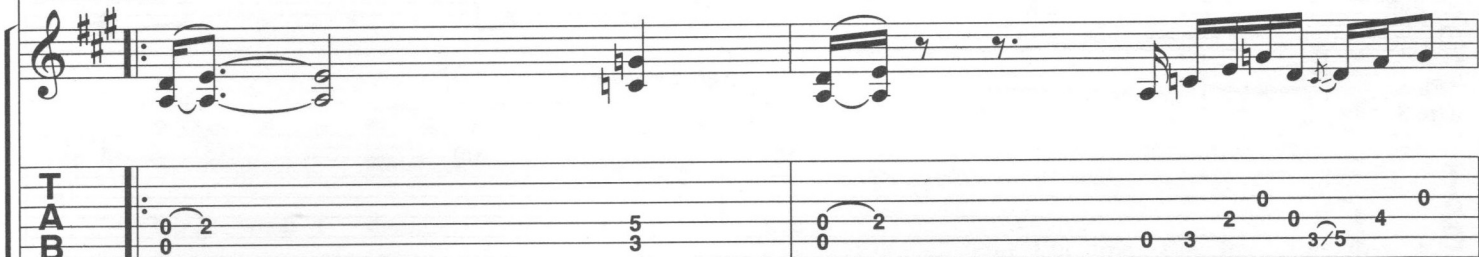
D(4)

Acous.
Gtr.

*Elec. Gtr. 2



*Elec. Gtr. 3



*Ad lib. simile on Verses 2 & 3.

A5

C

D(4)

per-son-al hell's_ hid-den with a grin._ Dad, take the stand and let the tri-al be-gin!_ You said that
 Mon-ey made_ you so wise? How could you look in my face and not_ see your own_ eyes?
 vi-sion's blurred,_ thought's_ ob-scured,_ and with my blind-er's down,_ I strayed_ from the herd.

TAB

5 7 5 7 5 5 7 7 5 7 5 5 (5) 7 5 7 7 5

Rhy. Fig. 3 **end Rhy. Fig. 3**

TAB

0 2 3 2 0 0 3/5 4 0

w/Rhy. Fig. 3 (Elec. Gtr. 3) Verses 1 & 2 only, 2 times

1.2.

A5

C

D(4)

oil and wa-ter does-n't mix, though it seems cool. Keep with your own, and don't f*** up the gene pool.
 Do as I say and not as I do, but I can't_ 'cause when I look in the mir-ror, I see you.
 They say the nut don't fall far from the tree.

Elec. Gtr. 2

****Elec. Gtr. 3**

10 10 10 10 8

grad. release

TAB

0 2 0

**Verse 3 only.

A5 C D(4)

You should-a went to school like your big-gerbroth-er. But you played the fool with a dif-f'rent col-or. And oh, the pain, how it hurts. It was al-ways your home and your bus-'ness that came first. (Free, I'll be free, I'll be free, I'll be free, I'll be.)

TAB: 10 7 (7) 7 5 7 5

3. N.C. Bridge 2: w/Rhy. Fig. 2 (Elec. Gtr. 4) 2 times A5

Look at you, then look at me. You ain't noth-ing to me. You nev-er bend-ed me. And all you

Elec. Gtr. 2

Elec. Gtr. 3

TAB: 8 10

C5 D5 A5

ev-er gave a f*** a-bout was mon-ey, see? So now f*** you, man. You ain't s*** to me and it's the

C5 D5 A5

Elec. Gtr. 4

day when I die of this hate that I'm free. I'm free, I'm free, I'm free, I'm free, I'm

w/Rhy. Fig. 3 (Elec. Gtr. 3) 2 times

free, I'm free, I'm free, I'm free, I'm free.

TAB: 5 7 7 (7) 5 7 5 7 7 5 5

C D(4) A5 w/fdbk.

Yeah, yeah...

TAB: 5 7 5 7 7 (7) (7) x 5 10 10 8 10 8 8 10 8 9

Verses 4 & 5:

w/Rhy. Fig. 3 (Elec. Gtr. 3) 3 times

w/Rhy. Fig. 1 (Elec. Gtr. 1) Verse 5 only

A5

D(4)

C

Free, I'll be free, I'll be free, I'll be free, I'll be.

4. Now, I know grow-in' up, son, that it ain't.

5. So I worked my ass off and I put

TAB: 10 10 10 10 10 10 10 8

w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times

A5 C D(4) A5 D(4) C

al - ways_ been_ eas - y._
my - self_ through_ col - lege,_. And I know_ at_ times, I was_ not_ al -
and ev - 'ry - thing I_ have_ to this day, you know, _

10 10 8 10

T
A
B

A5 C D(4) A5 D(4) C

- ways there_ for_ you._
I built_ it_ all._ No, we nev - er_ spent_ much time_ just_ talk -
Oh, I wish I could go_ back and change the years

7 7 7 9 7 5 7 5 5 7 5

T
A
B

w/Rhy. Fig. 3 (Elec. Gtr. 3) Verse 4 only

A5 C D(4) A5

Acous. Gtr. ◇

- in' of hav - in' a good_ time._
that's been lost_ be - tween_ us._ But un - der - stand, grow - in' up, son, I_ nev -
I wish I could take_ back some of the

7 5 7 5 5 5

T
A
B

1. C D(4) 2. w/Rhy. Fig. 3 (Elec. Gtr. 3) 3 times
A5 C D(4)

- er had a dime. things I said to you.

Rhy. Fig. 4

Acous. Gtr.

TAB

w/Rhy. Fig. 4 (Acous. Gtr.)
A5 C D(4)

Son, I said I'm sor - ry. Still you re - sent me so.

Acous. Gtr. A5 C D(4) N.C.

Well, son, I said I'm sor - ry. And why do you re - sent me so? I al-ways

Bridge 3:
w/Rhy. Fig. 2 (Elec. Gtr. 4) 4 times
A5 C5 D5

loved you. I al-ways scared for you. Just nev-er want-ed you to go through what I been through. I tried to

A5 C5 D5

raise my f***-in' fam-'ly just the best I know, and now I'm hat-ed like the dev-il. And for what? I don't know.

A5 C5 D5 A5 C5 D5

Ow.

Elec. Gtr. 2

no wah

TAB

Orch. Hits $\overset{A}{\text{J}}$ $\overset{A5}{7}$ z $-$

Dobro

mf

TAB

grad. fall

TAB

N.C.

Yeah, — al - right. Get down, ba - by.

Bass

TAB

TAB

Elec. Gtr. 4 —

Elec. Gtr. 2

Yeah.

Interlude:

Rhy. Fig. 5

G5 D5 A5

Elec. Gtr. 2

Hey, hey.

end Rhy. Fig. 6

TAB

2 2 0 5 0 3 0 5 5 5 7 7 7 2

0 5 0 3 0 5 5 5 5 5 5 0

Chorus:

1. Well, I need some - bod - y. Won't_ you_ help_ me?
2. Well, I need some - bod - y. Please,_ please_ help_ me,

no wah to end

TAB

****Elec.
Gtr. 4**

grad. bend 1

**T
A
B**

*1st time only.
**2nd time only

Fig. 5

Cont. rhy. simile

yeah__ yeah.___ Well, I__ need some - bod - y. Won't_ you__ tell_ You__ must_ tell_

TAB

5 5 8 5 7 (7) 5 7 5 7 (7)

grad. bend

1

5 5 8 1

1. G5 D5 A5 2. A5

me who I am? me who I am.

TAB

15 15 15 15 15 15 5 8 5 7 5 5

Outro/Guitar Solo:
w/Rhy. Fig. 5 (Elec. Gtr. 4)

Hey,__ hey,__

Elec. Gtr. 2
8va

TAB

8 5 7 (7) 5 5 5 7 14 15 17 17 17 19 17 20 17 19 17 20 17 20 17 20 17 20 19

w/Rhy. Fig. 6 (Elec. Gtr. 4)

C5 D5 A5

hey, — tell — me — who — I — am.

(8va)

grad. bend

1 1 1 3

TAB

20 17 19 17 20 17 20 17 19 17 19 20 20 20 17 20 20 17 19 20 20 19 17 19 17

G5 D5 A5

Hey, — hey, — tell — me — who — I — am,

(8va)

grad. bend

1 1 1/2

TAB

20 19 7 5 7 7 5 5 7 5 7 7 5 7 5

w/Rhy. Fig. 5 (Elec. Gtr. 4)

I

grad. bend

1/2 1 1 1

TAB

5 5 5 8 8 8 10 10 10 (10) (10) (10) 10

C5 D5 A5
Elec. Gtr. 4

am, I am. Tell me who I am, am,

1/2 1 1/2

8 10 10 8 10 8 10 8 7 5 0 7 5 7 5 7 0 5

C5 D5 A5
Cont. in notation

am. Tell me.

grad. bend 1/2 1/2 1

(5) 7 5 7 0 7 5 5 8 8 5 8 5 8 5 7 (7) (7) 5 7 19

8va -----

Elec. Gtr. 2

3 3 3 3 1

17 20 17 19 17 20 17 19 17 20 17 20 17 20 20 17 20 20

Elec. Gtr. 4

1/4 1/4 1/4 1/4

2 2 2 2 2 2 0 5 0 3 0 0 5 0 3 0 2 2 0

Musical score for "Tell me." featuring a guitar solo and a vocal line. The guitar part is in E major and includes a G5 harmonic. The vocal line is in E major and includes a (8va) marking. The TAB section shows the guitar part with fret numbers and a 1/2 note.

[illegible]

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a half note G#5, followed by a quarter note F#4, a quarter note E4, and a quarter note D4. The bass line consists of a whole note D2. The system concludes with a double bar line.

(Spoken:) If it looks good, you'll see it. If it sounds good, you'll hear it. If it's marketed right, you'll buy it. But... if it's real, you'll feel it.

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String ①, 3rd Fret String ② 12th Fret A "C" Chord C Chord Arpeggiated
String ③ 13th Fret

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

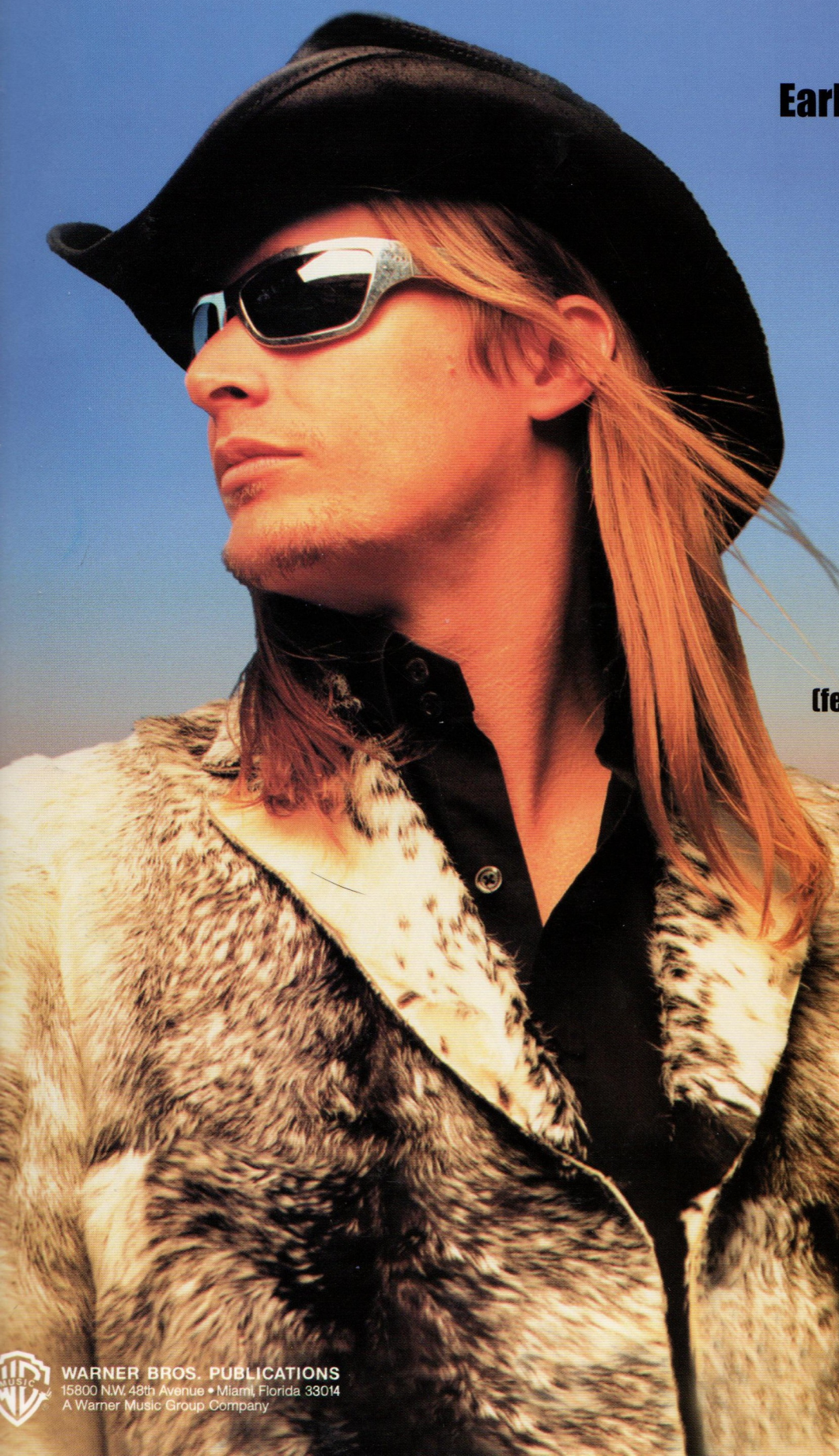
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

RHYTHM SLASHES

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Intro
American Bad Ass
Prodigal Son
Paid

Early Mornin' Stoned Pimp
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Dark & Grey

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I Wanna Go Back

Ya' Keep On

Fk That**

Fk You Blind**

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